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READING LEEDS 2013
NME
8 Dec
BLUR
JAKE BUGG
BEASTIE BOYS
THE STONES
FRANK OCEAN
INSIDE!
WIGGO
INSPIRED A GENERATION!
THE STONE ROSES
RECLAIMED THEIR CROWN!
PLAN B
CALLED CAMERON A C**T!
NOEL GALLAGHER
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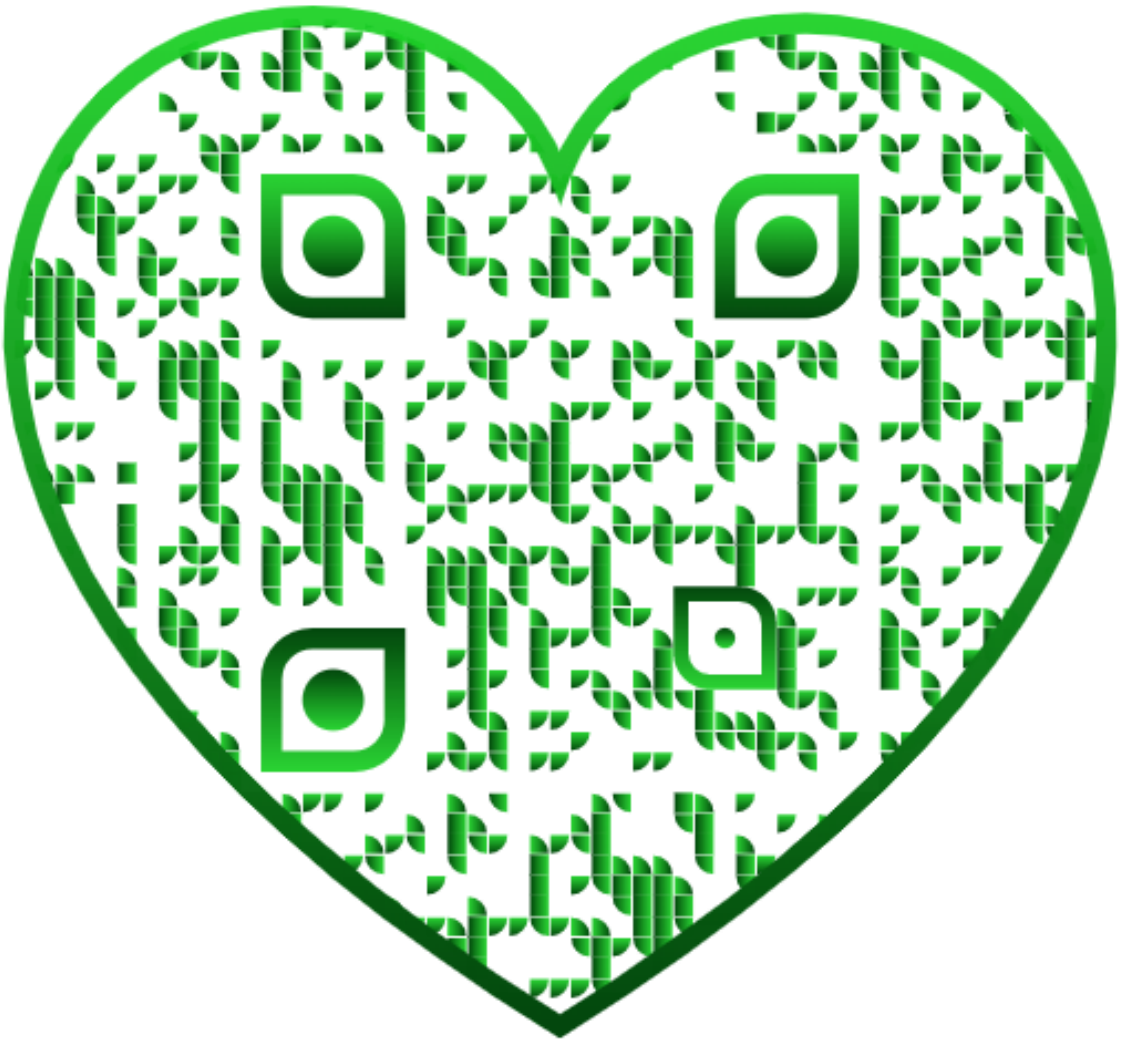

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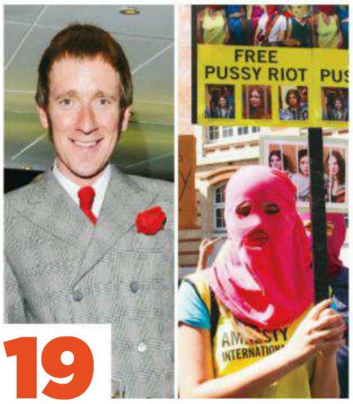
8/12/2012



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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

BO NINGEN & SAVAGES

Nichijyou

It's not hard to imagine the thought process behind this battle. In one corner there's Japanese psych-rockers Bo Ningen, consistently one of the world's most WTF-amazing live bands, who've had a good 2012 on the back of their experimental (emphasis on the 'mental') second album 'Line The Wall'. In the other corner, Savages' Jehnny Beth, 2012's greatest frontwoman, whose band began the year as one of the UK's best-kept secrets but are ending it giving people the chills Stateside and beyond with their stony stage presence, which is only slightly less intimidating than the intense punky racket they make. This rework of Bo Ningen's 'Nichijyou' (named after a manga comedy FYI) makes the most of the two voices. "*So! If you can use your imagination and see beyond the problems of your life*" bites the ever-slick Jehnny over a guitar chug before Ningen's Taigen hits back, spitting quickly over the top in Japanese. "*You might feel something, you might feel nothing at the same time*" Jehnny speak-sings coolly after. The whole track starts to stutter and wobble before reaching a screeching peak. It's one of the weirdest things you'll hear this week, and they didn't even need to put jingle bells on it.

Siân Rowe, Assistant Reviews Editor

> ***It starts to stutter and wobble before reaching a screeching peak***

METZ

Dirty Shirt

Taking no rest after their breakthrough year, Canada's Metz are back already with new single 'Dirty Shirt' – and lo and behold they've pulled an Alt-J on us and gone all folk-dubstep. Only kidding. This is the same loud, nasty, gnarled and brutal Metz we've fallen so hard for. Music for breaking bones.

David Renshaw, News Reporter

JAI PAUL

Flip Out

Whether he intended it or not, you won't hear any complaints when something by Jai Paul appears online. This latest track – a strange chug not quite as good as 'Jasmine' – was leaked following news that Jai will be appearing on the new album from OutKast legend Big Boi. Stop being a tease, JP, GIVE US *YOUR* ALBUM!

Eve Barlow, Deputy Editor

ANGEL HAZE & RUDIMENTAL

Hell Could Freeze

She runs New York, they run Hackney – together, could they run the world? Well, maybe not quite, but this is still ice cool. More understated than Rudimental's previous pop production, it's built around a housey piano riff and Angel sings hooks as easily as she drops rhymes.

Kevin EG Perry, writer

BIG DEAL

Teradactol

Wow, hold the front page! A band whose new stuff actually is as 'totally different' as they think it is. Out goes the will-they-won't-they are-they-aren't-they dream-pop of 'Lights Out', in comes a kind of 'Darklands'-era Mary Chain Big Music. I can't wait to hear more.

Liam Cash, writer

CALIFORNIA X

Pond Rot

These Yanks first came to our attention with their truly shit-kicking debut single 'Sucker' earlier this year. Now they're back with a prime cut from their forthcoming debut album. Where 'Sucker' pulverised, 'Pond Rot' grooves – a slow, stoned barnstormer with guitars that would make J Mascis proud.

Danielle Reed, writer

SUUNS

Edie's Dream

Previously more fidgety-sounding than Ian Curtis with a swarm of ants in his Y-fronts, Canada's Suuns are back with a laid-back head-wash of a song in 'Edie's Dream'. It's as relaxing as Radiohead's 'Amnesiac' pumped through a health spa's massage-room speakers.

Jamie Fullerton, Features Editor

LE1F

Soda

Minimal production and maximum oddness from NYC rapper Le1F and his knob-twiddling buddy, Boody. Not much in the universe sounds like this right now, and 'Soda' is all beats like bubbles popping underwater paired with Le1F's lazy and barely-there drawl. The result is nothing short of super freaky.

Tom Howard, Reviews Editor

NICOLAS JAAR & THEATRE ROOSEVELT

The Ego

I don't give a shit about the apparent political implications of Jaar releasing this on the US' Black Friday, because 'The Ego' is the finest-sounding track he's put out so far. Poetic raps provided by Theatre Roosevelt, broom-beats and belly-smulching dub, all laced with four simple ascending notes. An irresistible mix.

Lucy Jones, Deputy Editor, *NME.COM*

NICK CAVE & THE BAD SEEDS

We No Who U R

Rejoice, readers, for the long-awaited new Nick Cave album will soon be upon us. This first teaser is a more industrial take on a ballad, complete with clanging keys and Warren Ellis' warped strings, which give an eerie backdrop to Nick's post-apocalyptic rasps.

Jenny Stevens, Deputy News Editor

CAT STEVENS, JESS BAUMUNG

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

HOW TO CAST YOUR VOTES

No need to traipse down to your local primary school with a polling card to have your say in the NME Awards 2013. Just head to NME.COM/awards now

YOUR FAVOURITE BAND NEEDS YOU!

Vote in the following categories at NME.COM/awards

BEST BRITISH BAND *supported by SONOS*

Last year's winner: Kasabian

What they did: Dedicated the award to the late Monkees singer Davy Jones.

STAR NOMINATION!

Two Door Cinema Club's Alex Trimble picks **Arctic Monkeys**

Alex: "They're constantly progressing and evolving. They've always done something that is them at the core but unique and different too. Not a lot of bands achieve that by their fourth record."

BEST INTERNATIONAL BAND

Last year's winner: Foo Fighters

STAR NOMINATION!

Two Door Cinema Club's Kevin Baird picks **Tame Impala**

Kevin: "I loved the first record. I thought it was fucking great, so inventive. Second one, 'Lonerism', it's not just the same washed-out psych rock that it was before, they've done something interesting again and it's great."

BEST SOLO ARTIST

Last year's winner: Florence + The Machine

What they/she did: Florence couldn't make her mind up whether it was actually right for her to accept the prize, saying it was "still unknown" whether she's a solo artist or singer plus band.

STAR NOMINATION!

Lucy Rose picks **Feist**

"Her arrangements are amazing and also when you hear her talking about music and the particular way she's gone about it, she's very interesting. And 'Metals' is a really beautiful album."

WORST BAND

Last year's winner: One Direction

STAR NOMINATION!

Miles Kane picks **Tribes:**

"I just can't be arsed with them."

HOTTEST FEMALE

Last year's winner: Hayley Williams, Paramore

STAR NOMINATION!

Frank Turner picks **Regina Spektor**

"I'm going to have to cite my future wife – not that she actually knows about this – Regina Spektor. She is, I'm told, 'married', which is a minor detail as far as I'm concerned. I think she's really hot."

HOTTEST MALE

Last year's winner: Jared Leto, 30 Seconds To Mars

STAR NOMINATION!

Two Door Cinema Club's Alex Trimble picks **Brandon Flowers**

"He's dreamy. He's such a lovely chap as well, it adds to the whole thing. We don't care about hottest female."

BEST NEW BAND *supported by Spotify*

Last year's winner: The Vaccines

What they did: Played a deafening live set. Tinnitus central.

STAR NOMINATION!

Lucy Rose picks **Peace**

"They're absolutely bad-ass. If I could be in any band in the world I'd wanna be in their band, but as a boy, because

ROCK THE VOTE

Noel got so drunk at the 2012 Awards he thought he'd liberated Europe

MAIN EVENT

2012: it's been a hell of a year. And presuming the Mayan prophecies fail to come true, we'll be celebrating 12 months of killer music at the NME Awards 2013 in February at London's Troxy.

As we write, those famous, coveted awards – a metal fist with middle finger proudly extended – are being minted in our fiery furnaces. But there's one thing to do before they hit the mantelpieces of the music world's great and good. We need you – the *NME* readers – to tell us which bands, artists and celebrities most deserve them. Voting opens this week and you can have your say across 24 award categories.

Which festival had you tossing your cider in delight? Which track burrowed into your brain? Which band's name have you been inking on your pencil case? Which musical heartthrob gave you an indie-boner?

Now is your time to stand up and be counted! Head over to *NME.COM/awards* now to have your say. The glorious winners will be announced in February at what's sure to be the rock'n'roll event of the year – the NME Awards 2013.

ANATOMY OF AN AWARD

Unpicking the coveted NME Award

Some years ago, the makers started reinforcing the finger with a steel rod because Liam Gallagher kept breaking them off.

The statue is a cast of former *NME* Editor Steve Sutherland's hand.

***NME*'s tasteful gong dates back to 1994, when the Awards were launched as the NME Brat Awards.**

The statue and its base weigh around 2kg.

Manufacturers Creative Awards say they get more requests for replicas from winners than for any other award they produce. So either they break easily or the winners keep losing them.

they're just amazing. They're wicked live and they've got wicked songs and their EP is ridiculous so the album's going to be wicked."

BEST FESTIVAL

Last year's winner: Glastonbury

STAR NOMINATION!

Miles Kane picks **Benicàssim**

"It was a right laugh. We had a few mates there and it was a great gig and a lot of fun, with the weather and that."

BEST SMALL FESTIVAL

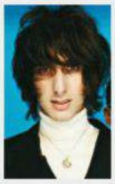
Last year's winner: RockNess

STAR NOMINATION!

Frank Turner picks **Beautiful Days**

"The Levellers run it. It's 15,000 people in Dorset every year. It's off the radar and is always sold out – a nice family atmosphere. We headlined this year and it's really great."

BEST ALBUM



Last year's winner: The Horrors – 'Skying'

What they did: Hung out with unlikely mate Bez.

STAR NOMINATION!

Two Door Cinema Club's Alex Trimble picks Alt-J's **'An Awesome Wave'**

"One of those rare records I thoroughly enjoy listening to from start to finish. I haven't found a record like that in years."

MUSIC MOMENT OF THE YEAR

Last year's winner: The Stone Roses' reunion

STAR NOMINATION!

Frank Turner picks **Frank Turner at Wembley**

"It's really naff of me to say but I'm going to pick my show at Wembley. It was bananas!"

HERO OF THE YEAR

Last year's winner: Matt Bellamy

STAR NOMINATION!

Bombay Bicycle Club's Jack Steadman picks **Danny Boyle**

"For the Olympics Opening Ceremony. That's a music moment of the year as well. I watched it on the plane home and I was teary-eyed it was so good."

VILLAIN OF THE YEAR

Last year's winner: Justin Bieber

STAR NOMINATION!

Rolo Tomassi's James Spence picks **Robin Van Persie**

"He's a footballer and he left my team to play for the opposition. It was heartbreaking."

BEST REISSUE

Last year's winner: The Smiths – 'Complete Reissues'

What they did: Johnny Marr picked up the award, dedicating it to the other Smiths.

BEST MUSIC FILM

Last year's winner: *Back And Forth* – Foo Fighters

BEST FILM

Last year's winner: *Submarine*

BEST BOOK

Last year's winner: Noel Fielding – *The Scribblings Of A Madcap Shambleton*

BEST LIVE BAND

Last year's winner: Arctic Monkeys

BEST TRACK

Last year's winner: Florence + The Machine – 'Shake It Out'

MOST DEDICATED FANS

Last year's winner: Muse

BEST BAND BLOG OR TWITTER

Last year's winner: @LadyGaga on Twitter

DANCEFLOOR ANTHEM

Last year's winner: Katy B – 'Broken Record'

What she did: Celebrated her first ever award win in style.

BEST MUSIC VIDEO

Last year's winner: Hurts – 'Sunday'

What they did: Said Tyler, The Creator should have got it instead.

BEST TV SHOW

Last year's winner: *Fresh Meat*

What they did: Awards host Jack Whitehall had to introduce himself as a winner.

EMILIE BAILEY, DEAN CHALKLEY, ED MILES, DAN DENNISON, TOM OXLEY

THE AFTERLYF

Have WU LYF really split up for good?

WU LYF find the shop closed for business. As, it seems, is the band

On Saturday, November 24, WU LYF frontman Ellery Roberts posted a long, barbed and cryptic YouTube comment containing one clear statement: "WU LYF is dead to me". The first part, seemingly intended for fans, told of his growing dissatisfaction with his role in WU LYF. The second was addressed directly to his bandmates. "I am bored of the most challenging thing in WU LYF being deluding myself of its relevance," he wrote. "If you wanna play together, play." The message was posted beneath a video of a previously unheard WU LYF song, ironically titled 'Triumph'.

A spokesperson for the band has confirmed that the letter is indeed from Roberts and that it is not a stunt. Beyond that, the band, their manager Warren 'War God' Bramley and their press officer are saying nothing. The clip has been removed, the band's Facebook page has been deactivated and members of the Lucifer Youth Foundation have received no communiqué from spokesperson 'Cassius Clay'.

NME has heard conflicting rumours that WU LYF have finished their second album, but also that sessions fell apart because Roberts wanted it to be a hip-hop record.

> *"The sincerity of our album was lost in the bullshit"*
> ELLERY ROBERTS

In the build-up to 2011's debut album 'Go Tell Fire To The Mountain', WU LYF began to play the rock star game, something that Roberts seems to touch on in his message. "The sincerity of 'Go Tell Fire...' was lost in the bullshit of maintaining face in the world we live," he wrote. The band referred to themselves as "just some stupid 20-year-old guys from Manchester" in a 2011 interview, and even then were talking about WU LYF as a temporary thing, detailing plans to release a trio of themed albums, of which 'Go Tell Fire...' was the first. They said they planned to quit by the age of 25, as that is "when the true expression of youth is over".

There has been relative quiet from the WU LYF camp since their UK tour wrapped up in March 2012, the final date ending with Roberts telling the crowd "goodbye forever". Bassist Tom McClung has been gigging his side project Francis Lung around Manchester, and it is he who would have the last word on the split before the blackout: a post from his Twitter account read "not over yet".

WU'S NEXT?

If WU LYF decide to carry on without Ellery, who should replace him?

TOM JONES
Growl power: 5
What he'd bring: Raw, Welsh sex appeal; better diction

DAMIAN ABRAHAM, FUCKED UP
Growl power: 8
What he'd bring: Flesh; shirtlessness

ROWLF, THE MUPPETS
Growl power: 7
What he'd bring: Sense of humour; piano skills; fur

HEY, THAT'S NO WAY TO SAY GOODBYE

There are many ways to upturn a band. These aren't recommended...

BLOGGING IT

When Josh and Zac Farro left Paramore, Josh blogged that the band was "a manufactured product" and called singer Hayley Williams a fame-hungry megalomaniac.

TOILET BREAK

Original Sugababe Siobhan Donaghy relieved herself of band membership during a promotional trip to Japan. She excused herself for a short toilet trip and instead fled to the airport.

Hayley: seems nice enough

PRESS RELEASE

Good vibrations on The Beach Boys' reunion tour this year, until Mike Love issued a press release saying he'd reclaim the Beach Boys name and tour without the others.

'LOST' PHONE

In 2009, Empire Of The Sun's Nick Littlemore went AWOL for five months. His excuse? "I went swimming with my phone in my pocket. I've never managed to replace it."

Empire Of The Sun: number not recognised

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

WALLS AND BRITCHES

Yoko Ono has launched a fashion range based on designs created for John Lennon in 1969, such as a nipple-hole jumper and an LED jockstrap.

A load of pants

SYCO KILLER

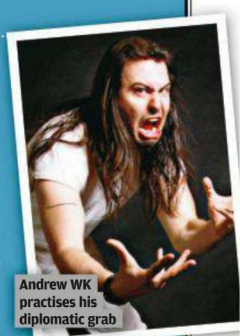
Simon Cowell branded Martin Gore a "weirdo" after the Depeche Mode man said: "I'm not advocating violence, but I think somebody should shoot Simon Cowell." We're guessing there isn't going to be a themed 'Violator' week on *X Factor* this year then.

TRASH TALK

Garbage singer Shirley Manson clashed with fans following a show in Cologne, Germany. Manson tweeted that the crowd were "strangely subdued" and "cold". When the fans responded, Manson told them variously to "fuck off" and "blow me".

MANAMA NAH?

It hit the news last week that Andrew WK was to become a cultural ambassador to the Middle East. The US Department of State swiftly backtracked, saying the rocker was "probably not a best choice". So WK said he was just going to go anyway. Party: ON.



Andrew WK practises his diplomatic grab

THE ONE AND LONELY

Residents of Hastings mounted a 'Go Away Chesney' protest when it was announced that '90s one-hit wonder Chesney Hawkes was the "mystery celebrity" they'd been promised for ribbon-cutting duty at the annual Christmas markets. The popular choice? Suggs from Madness or Erasure's Andy Bell, apparently.

ANDY WILLSHER, YOKO ONO AT OPENING CEREMONY, TOM OXLEY

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Jägermeister
Jägermeister
WOLFENBÜTTEL
GERMAN
35% vol
HERB LIQUEUR
ICE COLD SHOT
drinkaware.co.uk for the facts
Jägermeister
IT RUNS DEEP

NINE REASONS WHY READING & LEEDS 2013 WILL ROCK

This lot are so excited they're queuing for the front row already

New stages! Bigger arenas! NME cover stars!

With the announcement of the first batch of acts appearing at Reading and Leeds Festivals 2013, the build-up to one of the summer's biggest weekends is officially on. Organiser Melvin Benn gave us the lowdown on all the latest news.

ALT-J!

Recent *NME* cover stars Alt-J will headline the NME/Radio 1 tent. "They really captured a spirit," says Benn. "They're the band of the year. They won the Mercury, they're playing bigger and bigger shows – we were really struck by their performance at the festivals this summer."

SPARKLING RETURNS

Alt-J won't be the only band to be bumped up next year. Benn is hoping to give higher profile slots to "one or two" acts who impressed him in 2012.

DANCE ALL WEEKEND

There will be a whopping three new stages on both sites in 2013. One is a dedicated dance tent, which next year will run across all three days of the festival as opposed to its usual short-lived residency of just one night. London's electronic music whiz Sub Focus will headline one of the nights.

DEDICATED HIP-HOP, GRIME AND R&B STAGE

For the first time ever, BBC Radio 1Xtra will have a tent at Reading and Leeds, and will be bringing grime collective Boy Better Know along with them. Benn says that he doesn't envisage any problems with Reading rockers taking on the grime and hip-hop acts turning up for the first time, despite the treatment infamously handed out to 50 Cent at Reading in 2004 when he was booed offstage. "People will still get what they always come to the festival for – only now there is more choice," says Benn.

BUY NOW PAY LATER

There's a deposit scheme for the first time, meaning fans can pay £50 to secure a ticket for next year and pay off the rest by March 31, 2013.

MYSTERY HEADLINERS

All three of the Main Stage headliners have been confirmed. Benn won't reveal the names yet, but he does drop a hint – all of them have played at Reading and Leeds before in some capacity. One name may be revealed before Christmas.

DEFTONES!

Reading and Leeds veterans Deftones are back! Benn cites the band's many "perfect" performances as reason for booking them for more moshpit action.

MORE SPACE, MAN

The festival site at Reading will be enlarged to accommodate extra events, though the capacity will be the same.

MYSTERY STAGE

The theme of the third new stage is, for now, a mystery. "I've got a few ideas up my sleeve," says Benn (left). "All I can tell you is it's going to be exciting."

NME EXTRA WIN READING AND LEEDS TICKETS

NME has five pairs of tickets for each festival, plus one very special signed guitar to give away

TO ENTER

Simply go to your smartphone's app store and type in "QR reader". Download and launch the QR reader, and then scan the QR code on this page and you'll be redirected to lots of exclusive extra features, info and video footage. *Mobile network and/or wi-fi charges may apply. If you haven't got a smartphone, go to NME.COM/extra*

THE BEST OF NME VIDEO.COM THIS WEEK

PLAYING HOOKY

http://bit.ly/YO5RqV

Bassist Peter Hook tells the true stories behind Joy Division's greatest songs.

CLICK: 0:23 – His real thoughts on the 'Love Will Tear Us Apart' lyrics.

SMOKIN' MAC

http://bit.ly/UUuShH

Madcap Canadian Mac DeMarco sings a love song to nicotine, 'Ode To Viceroy'.

CLICK: 3:36 – How many cigarettes can Mac fit in his mouth?

PANE OFFENDER

http://bit.ly/QpHJJJ

An exclusive behind-the-scenes look at Mikill Pane's video shoot for 'Dirty Rider'.

CLICK: 2:51 – Mikill shows off his flare.

HAIM FOR THE STARS

http://bit.ly/10W1qMr

Everyone's favourite sister act show off their new single 'Don't Save Me'.

CLICK: 3:02 – Worst. Basketball team. Ever.

WORDS: DAVID RENSHAW PHOTOS: DEREK BREMNER, TOM MARTIN, PA

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ICE COLD SHOT
Jägermeister
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drinkaware.co.uk for the facts

LIFE AFTER GIRLS

Christopher Owens finally reveals why he went solo

When Girls frontman Christopher Owens quit the band for "personal reasons" in July 2012, it seemed like a case of bad timing. Not only had his band just put out the record of their career with 'Father, Son, Holy Ghost' – a masterpiece of heart-trodden indie-pop – they'd just left the UK sizzling after a string of live shows backed by a gospel choir.

A prolific Twitter user, Owens' silence on the subject was uncharacteristic. Now, for the first time, he explains all: the beef was not with his former partner, Chet 'JR' White, but with the revolving-door members fleshing out the band.

"Over four years we had about 21 people play with us," he says. "When Girls last played the UK our lead guitar player quit and our drummer quit. I just said, 'You know, I don't want to do this any more'. We always believed that at some point we would find the right people and they would stay forever, but unfortunately we didn't."

Owens insists that he and JR are still friends, and may work together again in the future. "JR stood by my decision, you know. He was gracious about it and appreciated that we needed to move on."

After a brief stint modelling shirtless for fashion house Saint Laurent, Owens is now focused on his debut solo record 'Lysandre' (due for release on January 14), written about a girl he met at a French festival during Girls' debut tour in January 2009. Awash with sax riffs and flute interludes, it's a marked departure from the lo-fi rumble of Girls' earlier recordings, but still packed with languid pop melodies.

"I wrote the record in 2009 and kind of put it away," says Owens. "Once Girls ended, it became a strong contender right away because it's my own story, and it seemed best to tell it as a solo artist. The material really reflects on what it was like to be in Girls; for me, it's about the beginning of everything."

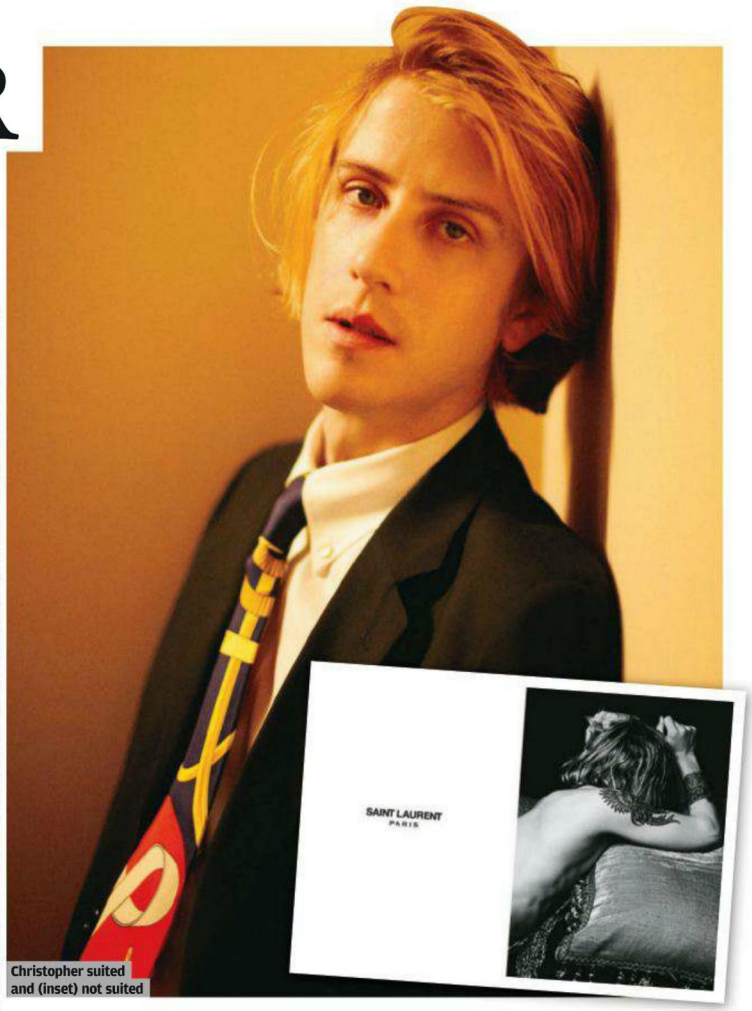
> ***"I'm not sitting here wishing I was high or something"***
> CHRISTOPHER OWENS

Girls tracks such as 'Substance' saw Owens talk candidly about his drug problems, something that's absent from 'Lysandre'. "It doesn't feel like much of an issue right now," he says. "You know, I'm not sitting here, like, wishing I was high or anything."

Looking to the future, Owens says he has a raft of other solo material ready to release and wants to explore other avenues too. "My dream would be to write for Mary J Blige because I love her voice. And I've always felt Beyoncé is maybe the greatest current vocalist so that would be a huge honour," he says. "It would be neat to write for friends like The Horrors, but I don't know if they'd ever even want that."

He's also keen to experiment with genres, promising a "really gritty classic country album" as well as a jazz record.

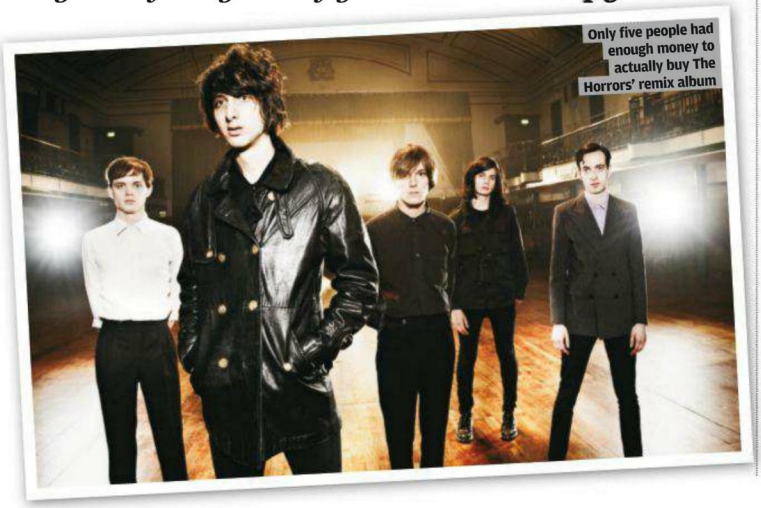
"I have all these crazy ideas. I think they'll slowly come to life if people allow me to have the freedom." We hope they do.



Christopher suited and (inset) not suited

'SKYING' MUTATES

Why it's worth parting with £50 for The Horrors' big box of delights – if you don't win a copy


Only five people had enough money to actually buy The Horrors' remix album

What can synth maestro Tom Cowan tell us about The Horrors' new 'Skying' remix album, 'Higher'? For starters: "It's really more than a remix album." What started life as a couple of B-sides has mushroomed into a box-set of remixed, reworked and covered 'Skying' songs split over four 12-inches, two CDs and a DVD. "We put a lot of love into it," says Tom. Here's what you need to know:

1. IT'S THEIR VINYL FANTASY

"None of our singles from 'Skying' were released on vinyl, which is something we've always done. We decided it might be fun to release all of the vinyl singles together."

2. THEY'RE NOT YOUR REGULAR REMIXES

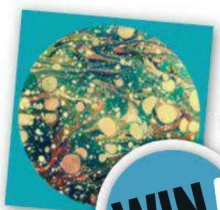
"We thought we'd get people involved to do remixed B-sides, but it kind of ballooned. We gave everyone involved all 10 songs and told them to just go crazy."

3. IT'S GOT THEIR CREATIVE JUICES FLOWING

"It's great to hear a different take on parts that we were doing already. It gets you excited about making music."

4. THEY'VE GOT THEIR (NEW) MATES INVOLVED

"We really liked the Peaking Lights album and ended up getting to know them because of that. We're making music *and* friends!"



5. IT'S GOING TO GET WEIRD

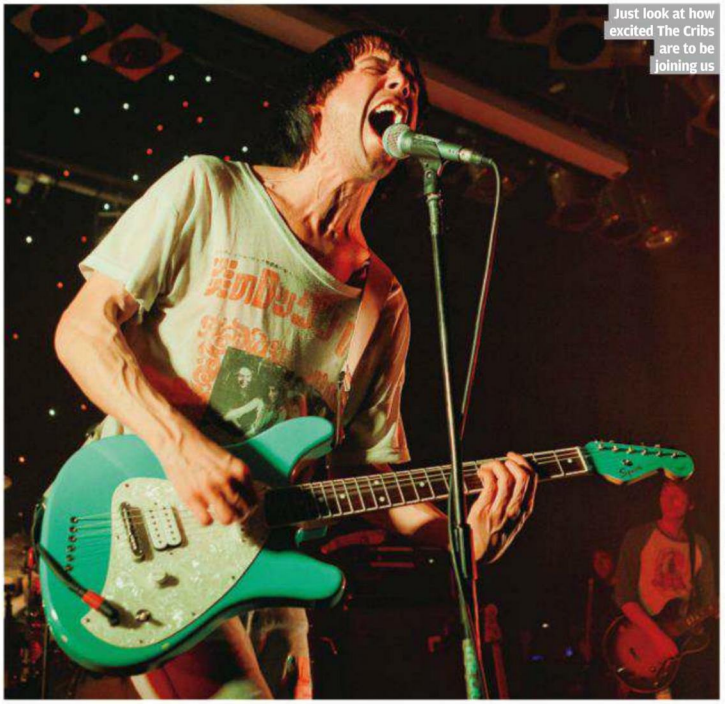
"We've got mixes from Connan Mockasin and Andrew Weatherall, but also people like Chris Watson, who used to be in Cabaret Voltaire. His mix uses the sounds of ice breaking in the Arctic and other stuff he's recorded from his journeys around the world."

NME has a copy of 'Higher' – worth £50 – to give away. To be in with a chance of winning it, visit NME.com/win

WORDS: JENNY STEVENS, KEVING EG PERRY PHOTOS: SADIE MELLERIO, DEAN CHALKLEY

NME AWARDS SHOWS ANNOUNCED

The bands storming London in the name of NME



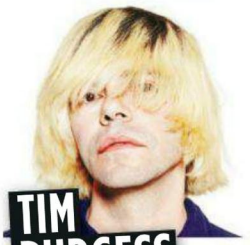
Just look at how excited The Cribs are to be joining us

Every year, *NME* takes over the capital for a month of world-beating shows in the build-up to the *NME* Awards ceremony. Ticket pre-sales begin at 9am on Wednesday, December 5 at *NME.COM/tickets* – and stay tuned for further announcements...

NME AWARDS SHOWS 2013

Those London shows so far...

METZ
Birthdays (Feb 1)
DINOSAUR JR
Electric Ballroom (4)
GABRIEL BRUCE
Hoxton Bar & Kitchen (5)
TRIBES
Secret venue in EC1, tba (6)
HURTS
Heaven (7)
TOY Scala (12)
EVERYTHING EVERYTHING
Heaven (13)
KODALINE
Dingwalls (14)
DOLDRUMS
Corsica Studios (20)
SAVAGES Electric Ballroom (21)
TIM BURGESS
Birthdays (21)
THE CRIBS
O2 Academy Brixton (22)
FICTION
Electrowerkz (25)
FIDLAR
The Garage (25)
JAGWAR MA
Birthdays (26)



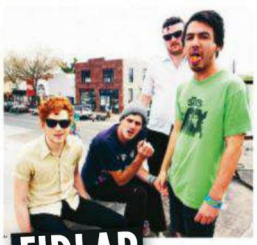
TIM BURGESS

Britpop renaissance man gone solo

Are you looking forward to the Birthdays show?
Tim: "I can't wait. It's going to be a party. I saw R Stevie Moore play there this year, and that's the inspiration."

It's been a good year for you.
"Yeah, it started in April with the *Telling Stories* book, and I've been massively happy with the reaction to my album ['Oh No I Love You']. This gig in February will be a nice end."

Are you going back to The Charlatans soon?
"The idea is to go back next year, but the solo record seems to be getting stronger, so I'm just gonna go with the flow and see where it takes me."



FIDLAR

LA's party-starting punk hellraisers

What can anyone who's never seen FIDLAR before expect?
Brandon Schwartzel (bass): "A lot of energy, a lot of volume. Things are gonna get rowdy."

What's been the highlight of 2012 for you guys?
"We got to play Reading and Leeds. Reading was super-rad."

You guys have a reputation as a party band. Any tales?
"At a New Year's Eve show a couple of years ago, we could barely play our instruments because everyone was pushing around. Then some girl took a shit off the roof, which was even crazier. But it's hard for us to play house parties in LA now. The cops always break it up."

TRIBES

Indie rockers and NME Awards Tour vets

What can we expect from you?
Johnny Lloyd (vocals): "We've got a new piano player – CJ, our friend from Camden – and we'll be playing some new songs."

What does the Awards show mean to you?
"We had a fucking great time on the *NME* tour last year. We love playing to an *NME* crowd, it's a great laugh."

Are hometown gigs extra-special?
"Yeah, we just did one at the Barfly actually and it was amazing how drunk the kids were. You forget how drunk Tribes fans are. I saw a girl puke in a pint glass. It's always great to be home!"

METZ

Canada's raucous rockers. Bring earplugs!

What can we expect from you?
Alex Edkins (guitar): "It'll be a loud, sweaty, good time."

On a scale of one to tinnitus, just how loud will it be?
"It's around a 9.5. We never set out to be a really loud band, it just kinda happened that way. It comes from trying to keep up with our drummer, Hayden."

Do your shows often end up quite messy?
"They do, yeah. I guess there's just something about our music, what with it being so loud and so fast that makes people want to do... things. On this tour, we've noticed the crowds have been getting wilder and more physical, which is great."

RICHARD JOHNSON, DEAN CHALKLEY, VICTOR FRANKOWSKI, ANDY WILLSHER, GUY EPPEL

THE NME CHART

1	19	**THE KILLERS** 'MISS ATOMIC BOMB'	*Island*
2	13	**BASTILLE** 'FLAWS'	*Virgin/EMI*
3	1	**JAKE BUGG** 'TWO FINGERS'	*Mercury*
4	NEW	**POST WAR YEARS** 'THE BELL'	*Sony*
5	15	**THE GASLIGHT ANTHEM** 'HERE COMES MY MAN'	*Mercury*
6	4	**THE LUMINEERS** 'HO HEY'	*Dualtone Music*
7	8	**BLOC PARTY** 'KETTLING'	*Frenchkiss*
8	5	**DJANGO DJANGO** 'LIFE'S A BEACH'	*Ribbon Music*
9	14	**BEN HOWARD** 'OATS IN THE WATER'	*Island*
10	17	**MUMFORD & SONS** 'LOVER OF THE LIGHT'	*Island*
11	11	**GREEN DAY** 'STRAY HEART'	*Warners*
12	7	**KODALINE** 'ALL I WANT'	*Sony*
13	6	**THE VACCINES** 'I ALWAYS KNEW'	*Columbia*
14	12	**LUCY ROSE** 'MIDDLE OF THE BED'	*Columbia*
15	18	**WILLY MOON** 'YEAH YEAH'	*Island*
16	NEW	**THE XX** 'CHAINED'	*XL Recordings*
17	3	**TWO DOOR CINEMA CLUB** 'SUN'	*Kitsuné Music*
18	NEW	**WILLY MASON** 'I GOT GOLD'	*Fiction*
19	10	**LIANNE LA HAVAS** 'AGE'	*Island*
20	2	**OF MONSTERS AND MEN** 'MOUNTAIN SOUND'	*Island*

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
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The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

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SUNDAY 26TH MAY
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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

DOLDRUMS

Canada's latest purveyor of messed-up pop and spaced-out rhetoric

"I accidentally walked down that corridor earlier," says Airick Woodhead, gesturing down a hallway deep within maze-like London venue Scala. "I turned left, and there in front of me was this creature in a pile of clothes. He told me he was trying to get rid of a foot infection, then he held his foot up to me, and it was dripping and oozing pus."

Welcome to the weird world of Doldrums, where anything is possible and everything is filtered through Airick's wide-eyed, childlike curiosity. Pulsating with a ferocious sense of adventure and imagination, Doldrums' music is chaotic in the most fun and frenzied way possible.

Part of Canada's current slow-motion explosion of inventive new musicians, Doldrums says he identifies strongly with his native country's "outsider complex". He describes himself as a "transient person" who's perfectly happy forging friendships while "sitting at the back of the bus with meth-heads and murderers". Hardly surprising, then, that his due-in-February debut album, 'Lesser Evil', is propelled by two central themes: nomadic restlessness and life as an outcast.

"In every social situation I put myself in, I feel like an anthropologist," says Airick. "I'm fascinated by people, and phenomena such as Arbutus and [Canadian artist collectives] The House Of Everlasting Super Joy." Album track 'Lost In Everyone' is specifically about "being an outsider", he says. "I wasn't really connected to any music scene – and I guess some weird ideas came out of that..."

'Lesser Evil' has the potential to launch Doldrums on the same trajectory as bezzie and labelmate Grimes – not that Airick is particularly enthusiastic about that. "I hate it," he shrugs, when asked about the album. He really shouldn't – like Grimes' 'Visions', 'Lesser Evil' is a hugely impressive mix of warped, abrasive samples and straight-up dance influences.

"I *do* really like the songs when I play live," he concedes, "because I get to do them in fun ways with new people. I've come a long way from improv noise shows, running feedback through my friend's iPhone!" His spirit may be getting less eccentric, but as long as he's on the outside looking in, it's inconceivable that Doldrums would ever be considered normal.

Rhian Daly

NEED TO KNOW

BASED: Montreal
FOR FANS OF: Grimes, Oneohtrix Point Never
Buy It: 'She Is The Wave' is out now on Arbutus; the album 'Lesser Evil' is due for release on February 25, 2013
SEE HIM LIVE: Doldrums will return to the UK early next year
BELIEVE IT OR NOT: Airick once oversaw an impromptu drum jam outside a Coldplay gig in Toronto. "People mostly reacted with fear," he says, "but we did make $40."

AARON STERN

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 SCOUNDREL

Usually a band has to wait for the label-gifted Rickenbacker to arrive before vandals break into their tour van. Not so for Chicago's Scoundrel, who earned the privilege mere months into their existence. "No gear was stolen," the band tell us, "but the windows got smashed, the steering column was pulled out, and the interior was doused in gasoline – and yet, strangely, not set on fire." Safe to say, they'll be marooned in the US for the foreseeable future – all the more reason to head to their Bandcamp and stream their first offical recordings: delirious shout-alongs that split the difference between Pete 'n' Carl and the Big-Muffed Sub Pop artists of yore.

2 MT

Coming on like the bastard son of Julian Casablancas and Ed MacFarlane, MT mastermind Michael Tomlinson has just unleashed one of the year's most intriguing songs in 'Paranoid People Meet Me In The Middle'. Live favourite 'Alpha Romeo' is even more thrilling, substituting the lunatic weirdness for unbelievable catchiness.

3 DEAFKID

Since sacking off their former paymaster Ghostpoet (two of Deafkid were playing in his backing band), the Suffolk four-piece have regrouped and released new double A-side 'Talk'/'Pig'. The latter is particularly worthy of your time, coming on like a ghostly, more winsome version of Alt-J at their melodic best.

4 PINK DOLLAZ

Female hip-hop four-piece Pink Dollaz hail from Inglewood, California, and spit moody raps driven by murky basslines, upbeat synths, tinny hi-hats and salty lyrics. Fans of Iggy Azalea, Zebra Katz and Angel Haze should check out just-dropped mixtape 'Pink Drugs'. Finally, there's a worthy contender for the Salt-N-Pepa crown.

5 THE ZOLAS

Formed from the ashes of cult heroes Lotus Child, Vancouver's Zolas have rustled up something bouncy and sunkissed on their latest foray into '60s-flavoured art-pop. Their best tune is 'Knot In My Heart', all cutesy Shins melodies and psychedelic 'shrooms. Expect more vintage greatness on forthcoming album 'Ancient Mars'.

WORDS: MATT WILKINSON, JONATHAN GARRETT, LUCY JONES, HUW OLIVER PHOTO: TOM ROELOFS

Band Crush

Hooded Fang's Daniel Lee on his new favourite band

"I can't watch Orgasmi without wetting my pants! I saw them this summer in Saguenay, Quebec. They haven't put anything out properly yet, I don't think, but they have sweet, DIY, silk-screened tapes. I bought five copies to spread around. My favourite track is called 'The Spots On Your Back'."

Iceage: cold, cold, warmer...?

ICEAGE: BACK WITH A BALLAD!

Danish punk heroes lift the lid on bidding wars and their "experimental, sensitive" new album

RADAR NEWS

"I don't really want to talk about our album," a sleepy Elias Bender Rønnenfelt tells us. Which is bad news for him: ever since Iceage's gloriously bilious debut LP, 'New Brigade', became the sleeper success of 2011, a growing legion of fans have been ready to prostrate themselves before Denmark's new punk kings. And with the as-yet-untitled follow-up – which *Radar* has had a sneak listen to – set for release on February 18, we'd wager the questions won't be abating anytime soon.

"I think it's maybe... harder? More insistent? But also more sensitive," says Elias of the new record. He's not lying. We can confirm it's just as ferocious and frenetic as 'New Brigade' – but if their debut was all about eviscerating the earlobes, the new album worms its insecurities and neuroses under your skin, too. In particular, one of the new tracks, 'Morals', is the most startling creation they've come up with so far: a mournful piano ballad that, despite ultimately descending into a punk blow-out, is a thing of stark and surprising beauty. "It's the first time we experimented," admits Elias, adding that, "the initial idea came from an old Italian song, by a singer called Mina."

The album will also be Iceage's first for new label Matador, after they sparked a bidding war earlier this year. "There was a bunch of people asking us to sign," says Elias, "and we were kind of settling for one, but they wanted to interfere too much, so we said 'Fuck that' and signed with Matador." It's a big move for the band, who remain hooked on their staunchly DIY values. "We just wanted to see what it would bring if we released the album with a big label," says Elias. "It's rare these days for good bands to get released commercially."

What it'll bring, we'd wager, is a shitload more attention – and even if that's not something Iceage particularly relish, it's no less than they deserve.

Ben Hewitt

Turn to page 52 for the first live report on Iceage's new material

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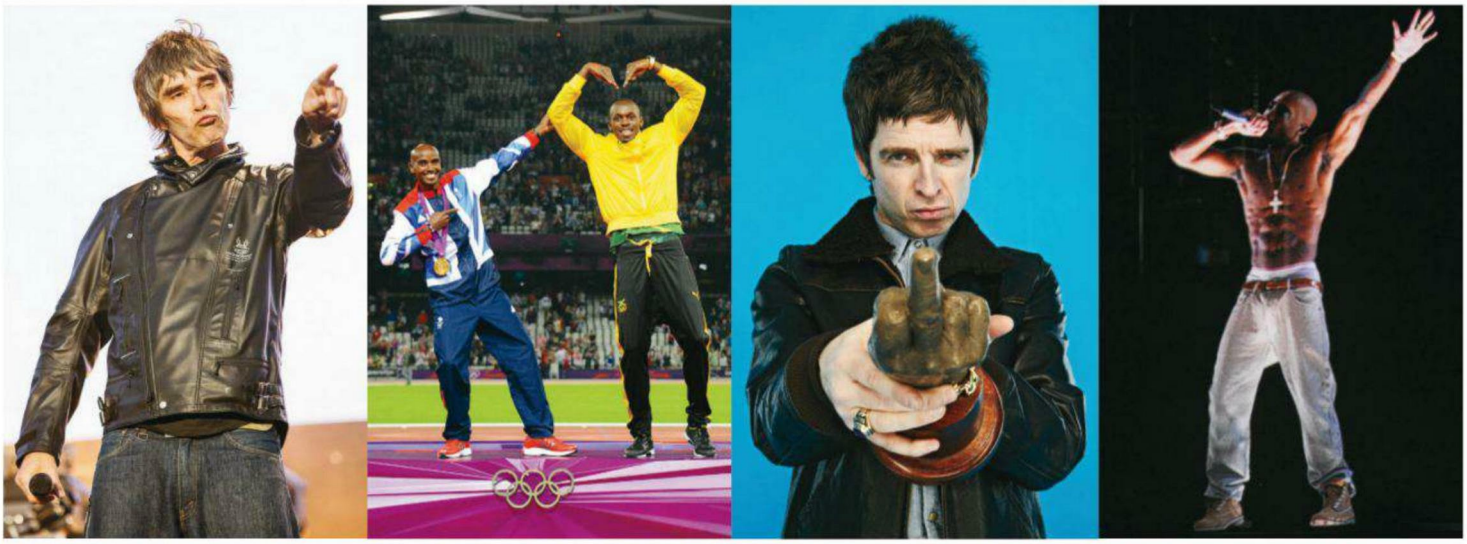


THE 75 MOMENTS THAT DEFINED 2012

As Ian Brown once sang, "*Time is my everything*". It just passes so quickly, doesn't it? It seems like yesterday when The Stone Roses announced they were reuniting, but it was 14 months ago. That's not to say that *a lot* hasn't happened since. Despite economic crisis, political unrest and the Mayan myth that 2012 would see the end of the world, these past 12 months were truly momentous. Perhaps 2012 was the BEST year. Perhaps it will never get better than the Roses playing to the masses back in Manchestaah, Pussy Riot sticking it to The Man, a plethora of new bands paving the way for exciting musical times ahead, holograms bringing the dead to life, Britain taking centre-stage in global sporting achievements and, uh, Grace Jones hula hooping. Here's hoping it's all blue skies from here. And here's hoping the world as we knew it *did* end in 2012 and became one that was even better. Mainly, let's remind ourselves of how brilliant it all was...

WORDS BY: EVE BARLOW, MARK BEAUMONT, JAMIE FULLERTON, GAVIN HAYNES, BEN HEWITT, TOM HOWARD, HAMISH MACBAIN, EMILY MACKAY, DAN MARTIN, DAVID RENSHAW, SIAN ROWE, JENNY STEVENS, DAN STUBBS AND MATT WILKINSON

DEAN CHALKLEY, RICHARD JOHNSON, ROGER SARGENT, PA, REX, GETTY

1

THE STONE ROSES MADE THE GREATEST COMEBACK OF ALL TIME AT HEATON PARK

On October 18, 2011, The Stone Roses announced they were reforming. Three days later all 220,000 tickets for their three-night summer 2012 stint at Manchester's Heaton Park sold out in 68 minutes, faster than any other British gig ever. The warm-up tour started on May 23 at Warrington Parr Hall, a venue in which Ian Brown's dad had installed the wooden beams in the roof in 1966, three years before Brown was born. Everything was amazing. But three gigs later, on June 12, Brown called Reni a "cunt" onstage in Amsterdam. Was perhaps the greatest weekend in British musical history in doubt? Not a chance... ***TH***

WHY HEATON PARK KNOCKED IT OUT THE, UH, PARK

1 THEY SAID IT WOULD NEVER HAPPEN
And we believed it. By the time Heaton Park happened everyone had got used to the idea, but you had to see it to believe it. It was *that* remarkable.

2 THEY DID IT IN THEIR SPIRITUAL HOME
The Roses' link to Manchester isn't just geographical, it's spiritual. Heaton Park was more than a homecoming. It was a second coming.

3 RENI IS THE BEST DRUMMER IN THE WORLD
There's just no competition. Forty-eight years old and he makes Dave Grohl sound like he's part of a school orchestra.

4 'TEN STOREY LOVE SONG'
We all got a bit soppy at the "*When you're so much in love you don't know just how much you can stand*" bit. It might have been 'cos everyone was coming up. But probably not.

5 THERE WAS NO ENCORE
They could have milked the applause and come back on for 'I Am The Resurrection'. Waaaay too cool for that. No, just 19 of the best songs ever, in a row, no fucking about. The end.

THEY SAW THE RESURRECTION

PROFESSOR GREEN

"MASSIVE THANK YOU TO IAN BROWN FOR HAVING ME, ONE OF THE MOST INCREDIBLE SHOWS I'VE SEEN!"

JOEY BARTON

"EITHER I'M LOSING THE PLOT OR THEY'VE JUST PLAYED 'WATERFALL' FORWARDS THEN BACKWARDS!"

MANI

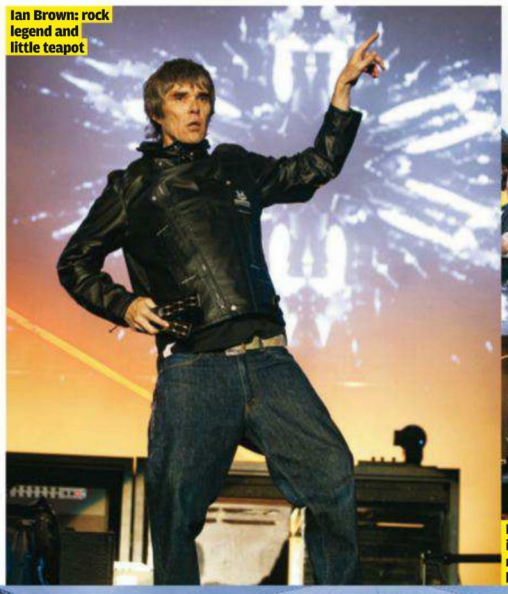
"NOT BAD FOR A BUNCH OF OLD CUNTS, EH?"

THE REVEREND

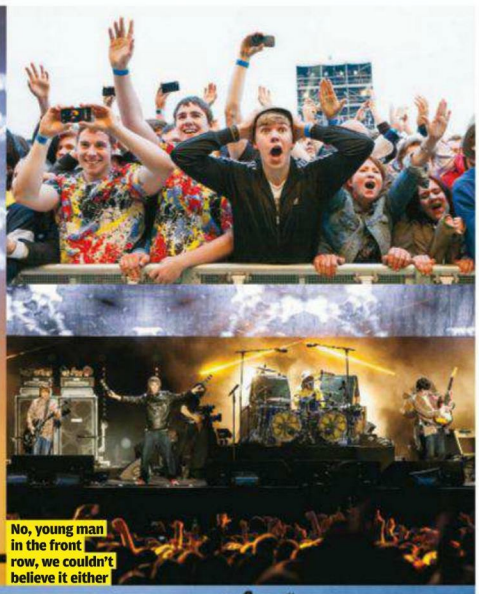
"HAD A SPLIFF WI' THE WAILERS, SANG A CLASH TUNE WI' MICK JONES, THEN WATCHED THE STONE ROSES! BUZZIN'!"

RIO FERDINAND

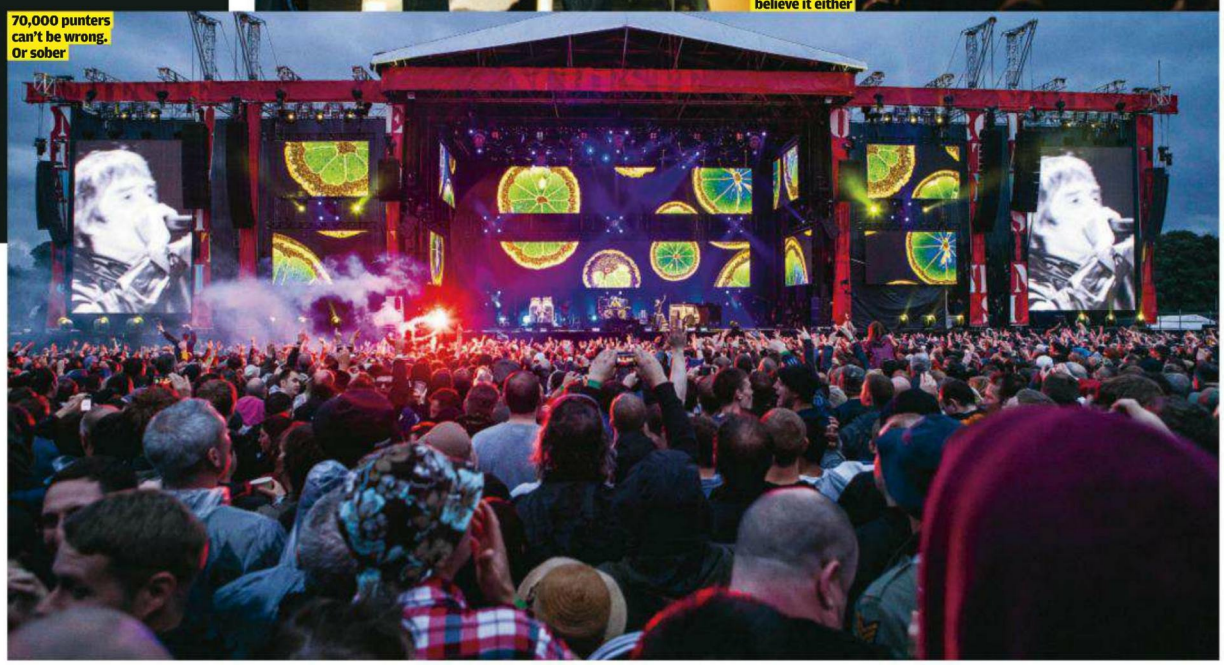
"THE STONE ROSES SUPPORTED BY PLAN B AND THE WAILERS... BEST CONCERT I HAVE BEEN TO BAR NONE!"



Ian Brown: rock legend and little teapot



No, young man in the front row, we couldn't believe it either



70,000 punters can't be wrong. Or sober

ANDY WILLSHER, RICHARD JOHNSON, DAN DENNISON, REX, DANNY NORTH

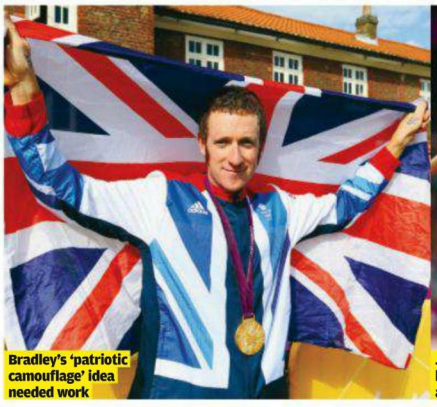
Eyewitness: *NME's Tom Howard*

I didn't care when The Stone Roses announced they were reforming. I'd moved on. I didn't even care when I got my tickets. So I was surprised, getting a train on my own to Manchester, when I got emotional. As I sat and listened to every chorus of every Roses song I'd ever loved, tears pricked my eyes. It began to feel like I was on a pilgrimage for a band I thought I'd never see live. Tears came again, and I composed myself. I was, after all, on public transport surrounded by people in Beady Eye T-shirts. I held it together until the opening notes of 'I Wanna Be Adored', when suddenly I was in a love bubble with 69,999 other people who'd also given up on ever singing 'Ten Storey Love Song' in a muddy field again. I had no idea how to cope. I drank. Did drugs. Danced. Cried. Over and over again, I cried. Because it was the *greatest*.

2

THE OLYMPICS PUT THE GREAT BACK IN BRITAIN

"We WON the Olympics!" squealed rowing gold medallist Kat Copeland naively during the greatest summer ever. Technically we didn't *win* the Olympics because we didn't get the most medals. But as Olympic fever took hold and became a cultural phenomenon, all eyes were on the UK and London became the coolest place on the planet. The second the opening ceremony started – a genius three-hour festival, masterminded by Danny Boyle, celebrating the industrial revolution and the NHS and all with the history of British music at its heart – the naysayers were silenced. This wasn't about sport. It was about community. And it was about tunes. The joy was endless, the collective sense of pride palpable, the legacy unchangeable and the soundtrack the most banging in the universe. What a *great* year to be British. *EB*



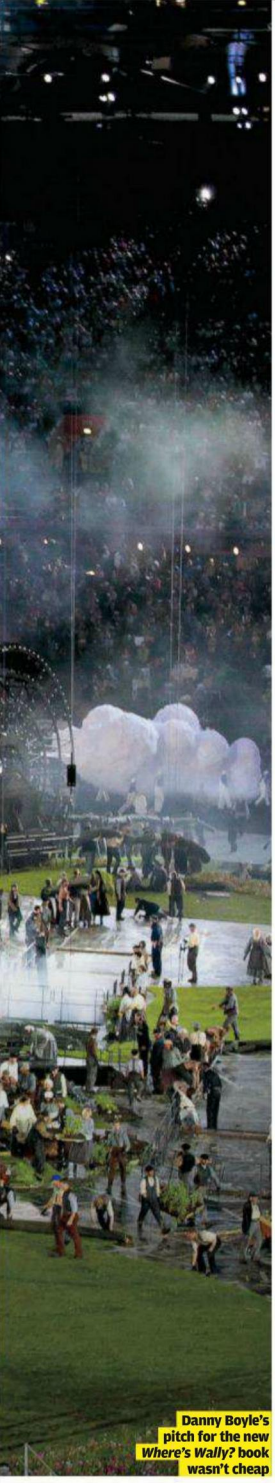
Bradley's 'patriotic camouflage' idea needed work

Jessica celebrated her victory with a bit of jazz hands

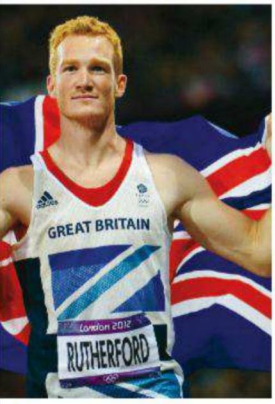
Greg claims he is also champion of 'invisible javelin'

GETTY, REX, EMILIE BAILEY

WHAT IT WAS LIKE FROM THEIR PERSPECTIVE...



Danny Boyle's pitch for the new *Where's Wally?* book wasn't cheap



A rare sighting of 'thumbs down' Macca

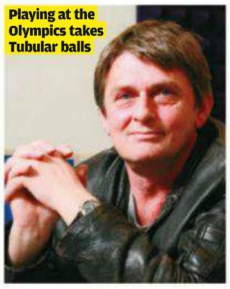
MACCA "FUCKED UP" THE START

"I don't think anyone got the Olympics 'til the week before: everyone was negative. Suddenly you showed up at the venue, and it was like, 'WE'VE GOT THE OLYMPICS!' During the ceremony we had a sound glitch. We pre-recorded a playback in case all hell broke lose, but I said 'We wanna do it live'. Well, I fucked up basically! I was supposed to wait for a cue. But I forgot.

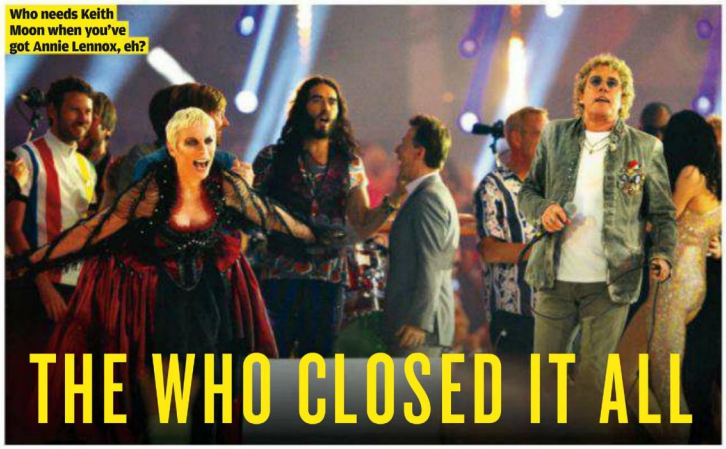
"Why? Well there's this bloody great bell that we didn't know about. A bloody 50-ton bell. It was deafening. We were trying to figure out what key it was in, but it was in no key known to mankind. I'm supposed to start on the chord of F. So I've gotta go (*imitates*) 'Ding ding ding, F, F, F'. We were live, everyone was there, the world was ready, and this bloody great bell goes off. And I forget I've gotta wait for it, so I go (*sings*) '*Hey Jude*...', and someone presses the playback. So there's me on the backing track, and actual me: two of us singing. The drummer wouldn't look at me because he was in hysterics and I was thinking, 'What have I done?' There was no stopping, it was the Olympics."

MIKE OLDFIELD DIDN'T LET THE BELLS END

"What a journey the opening ceremony was. When Danny Boyle came to Nassau a year ago I couldn't believe I was being asked to contribute. And my 'Tubular Bells' that I made when I was 19 were still as fresh as ever. The ceremony was amazing and working with all those committed talented people was a dream come true. Had an email from Richard Branson saying it will be hard to top. Right on, Richard!"



Playing at the Olympics takes Tubular balls

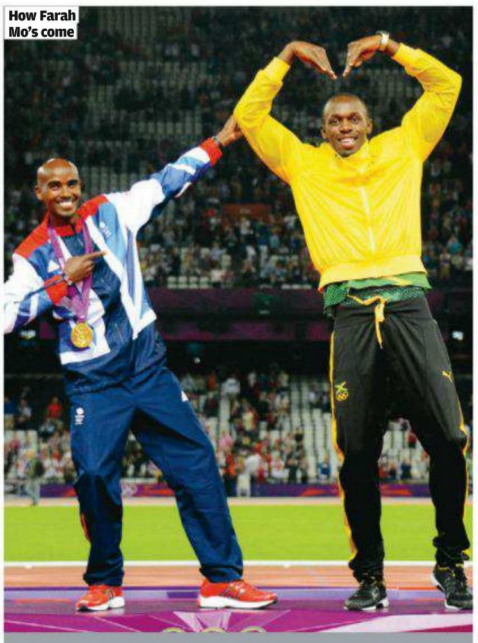


Who needs Keith Moon when you've got Annie Lennox, eh?

THE WHO CLOSED IT ALL

Roger Daltrey: "We thought they'd make us look ridiculous in the closing ceremony, riding around on scooters... We're not a circus act, we're a rock band. So initially we turned it down. It was about people who had dedicated their lives. It's not a fucking rock'n'roll show, it's the end of the Olympics. The pieces of music should have something to do with humanity. They kept wanting 'My Generation' but you can't end the Olympics on '*I hope I die before I get old*'. So I came up with 'Baba O'Riley'. The first line in the song is '*Out here in the fields/ I fight for my meals*'. If anything could sum up what those athletes put in, those two lines do it.

"The Olympics made Britain look like a great melting pot. It ain't a bad place to live with all our troubles. We know how to laugh at ourselves. That's the thing that's always got us through. The more Hitler bombed the East End the more they sang!"



How Farah Mo's come

THE 'MOBOT' SPEAKS!

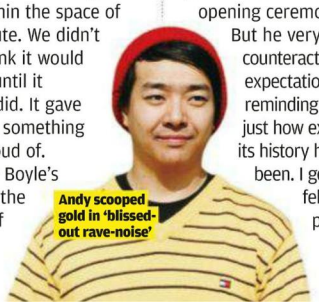
"The opening ceremony was brilliant – the best. It was all about Great Britain. It was brilliant walking out into the stadium with 80,000 people screaming right behind you. Couldn't have done any better.

"For me, Super Saturday was great. Jess Ennis, Greg Rutherford and then me all getting gold... And have you seen the Mobot Dance? Loads of celebrities have been doing it – Tom Daley, Jermaine Defoe, so many more. I blame James Corden. I hope the Mobot has a legacy. It's like the YMCA – everyone's doing it."

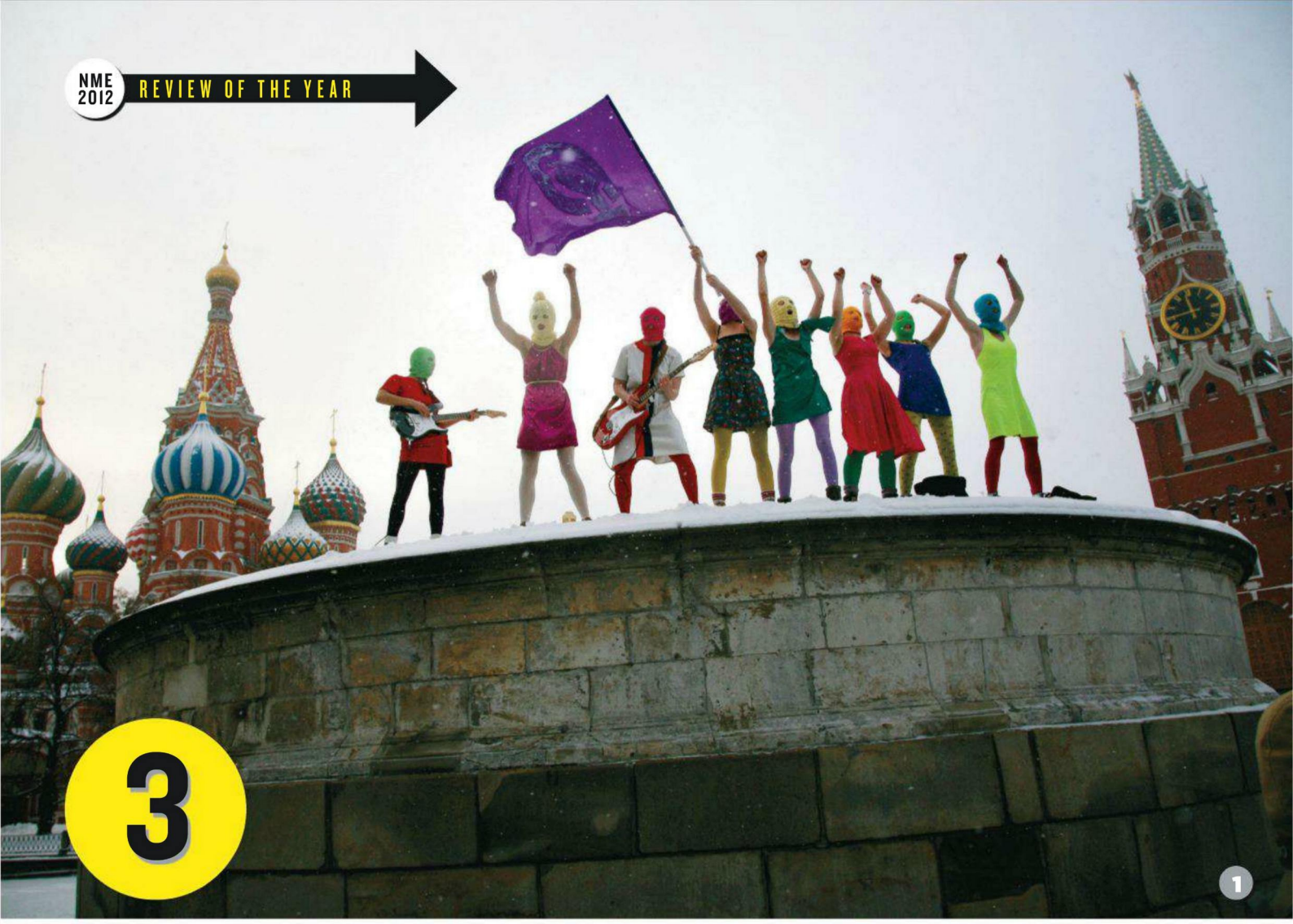
FUCK BUTTONS GOT AN UNEXPECTED PLUG!

Andrew Hung: "Having our song used at the start of the opening ceremony was surreal. I must have got 10 texts within the space of one minute. We didn't really think it would happen until it actually did. It gave my mum something to be proud of.

"Danny Boyle's focus on the history of British music was brilliant. You couldn't help but be a bit cynical after the spectacle of the Beijing opening ceremony. But he very cleverly counteracted that expectation by reminding the nation just how extensive its history has been. I genuinely felt quite proud."



Andy scooped gold in 'blissed-out rave-noise'



3

PUSSY RIOT MADE POLITICS PUNK AGAIN

It was a gig that lasted less than a minute, but landed three young women in jail and proved that punk rock really does have the ability to shake up the powers that be. When they stormed into Russia's main cathedral to perform their now infamous "punk prayer", Pussy Riot became the symbol of Russia's disaffected youth, railing against their country's political corruption, the state's monopoly on the media and its clampdown on peaceful protests and gay and women's rights. Their imprisonment sparked condemnation from the musical and political elite across the globe. They are still fighting for the right to play gigs, speak out and be free. And, for that, we salute them and urge you to keep lobbying your MPs to FREE PUSSY RIOT!

August 2011
Pussy Riot formed after Vladimir Putin announced he would stand for the Russian presidency again. The Russian constitution had banned him seeking a third term in office in 2008.

December 24
Thousands of Russians took to the streets to protest against Putin's re-election, which was marred by allegations of electoral fraud. The US and UK governments both expressed "serious concerns" over the ballot process.

1 **February 2, 2012**
Eight members of Pussy Riot staged a guerrilla gig on top of the Kremlin, singing "*Revolt in Russia! Putin's got scared*" while donning their coloured balaclavas. They were all arrested, but then released.

2 **February 21**
Pussy Riot stormed into Moscow's main cathedral, Christ The Saviour, to perform their "punk prayer" from the altar. Their song 'Holy Shit' hit out at the Orthodox Church's ties to Putin and called on the Virgin Mary to "*banish Putin!*"

March 3
Six members of Pussy Riot were charged in connection with hate crimes and public order offences following the gig. Three women - Nadezhda Tolokonnikova (22), Maria Alyokhina (24) and Yekaterina Samutsevich (29) - remained in custody, facing up to seven years in jail for hooliganism.

April 5
Amnesty International called for Pussy Riot to be released immediately after the group were held for over a month without trial.

April 19
At least 13 protesters were arrested outside a Moscow court, after a judge ruled the trio must stay in police custody until June 24.

3 **April 23**
Pussy Riot supporters donning balaclavas and placards assembled outside the Russian Embassy in London calling for the Russian government to "Free Pussy Riot!"

July 20
A pre-trial hearing at a Moscow Court ruled that Pussy Riot could be detained for a further six months without trial, and remain in custody until January 2013.

July 24
Franz Ferdinand and Red Hot Chili Peppers voiced support for the group at gigs in Moscow. Alex Kapranos dedicated the

WILL IRELAND, GETTY, CORBIS, PICTURE PERFECT/REX FEATURES

song 'This Fire' to "all of those musicians that end up in jail for just saying what they think".

July 30
Pussy Riot went on trial for hooliganism motivated by religious hatred. The three women were forced to sit in a cage in court.

August 2
A host of artists including Jarvis Cocker, Johnny Marr, Kate Nash and Pete Townshend published a letter calling for Prime Minister David Cameron to lobby Vladimir Putin for Pussy Riot's release when he came to London for the Olympics.

August 3
The trial descended into chaos as Pussy Riot's lawyer accused the judge of conducting Soviet-style show trials as she refused to hear defence witnesses. She also claimed the women were being tortured with lack of food and sleep.

August 7
Madonna prayed for the band onstage in Moscow, stripping off to reveal 'Pussy Riot' painted on her back. The Russian deputy prime minister branded her a "moralising slut".

August 16
Paul McCartney penned an open letter to the women, which called on the Russian government to respect freedom of speech.

4 August 17
The three members of Pussy Riot were sentenced to two years in jail. Musicians around the world took to Twitter to voice their condemnation.

August 31
The words 'Free Pussy Riot' were found written in blood on a wall behind the bodies of two people murdered in Kazan. Pussy Riot said it was an attempt to discredit the group. A university professor was later arrested in connection with the murders.

5 September 6
Pussy Riot thanked supporters and burned an effigy of Putin in a video message on *NME.COM*. "We've been fighting for the right to sing, to think, to criticise," they said. "To be musicians and artists ready to do everything to change our country. No matter the risks, we go on with our musical fight."

6 October 10
One member of the group, Yekaterina Samutsevich, was freed on appeal after the court accepted she hadn't even managed to get her guitar out of its case before being kicked out of the church on the day of the "punk prayer".

October 22
The remaining two were sent to remote prison camps – Maria Alyokhina to Perm, a Siberian region 700 miles from the capital; Nadezhda Tolokonnikova to Mordovia, 300 miles away. Both have young children.

October 24
Yekaterina Samutsevich told *NME* she would continue to fight as part of Pussy Riot. Speaking about her time in prison, she said: "We were all under constant surveillance. All our correspondence was read... If they try to take me back I'll go insane."

October 26
Vladimir Putin dashed any hopes of the women's release, saying the group insulted the sanctity of the church. "If they had not broken the law, they would now be at home, doing the housework, or back at their jobs," he said.

December 2012
Yekaterina Samutsevich told *NME*: "Things are worse than we thought. It's clear that the system has started to react against ordinary people. It's not just about us. People's attitudes towards the authorities will become more demanding, more critical. It's the task of the artist, the political artist to express themselves politically. We find people change their opinions when we explain our actions and people need to act.

"People must understand they don't need to rely on any sort of leaders or representatives. You need to understand that you are a citizen of the country, that you possess your rights, recognise the rights of the people around you. We need not be passive. We need not be afraid – because at the moment the government is counting on the fear of citizens." ***JS***

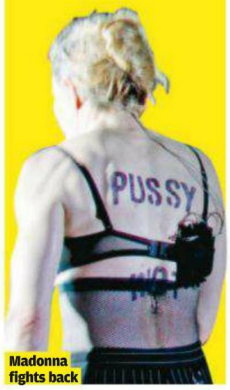
SUPPORT ACTS

PAUL McCARTNEY
"Many people in the civilised world are allowed to voice their opinions and as long as they do not hurt anyone in doing so, I believe this is the best way forward for all societies. I hope you can stay strong and believe that I and many like me who believe in free speech will do all in our power to support you and the idea of artistic freedom."

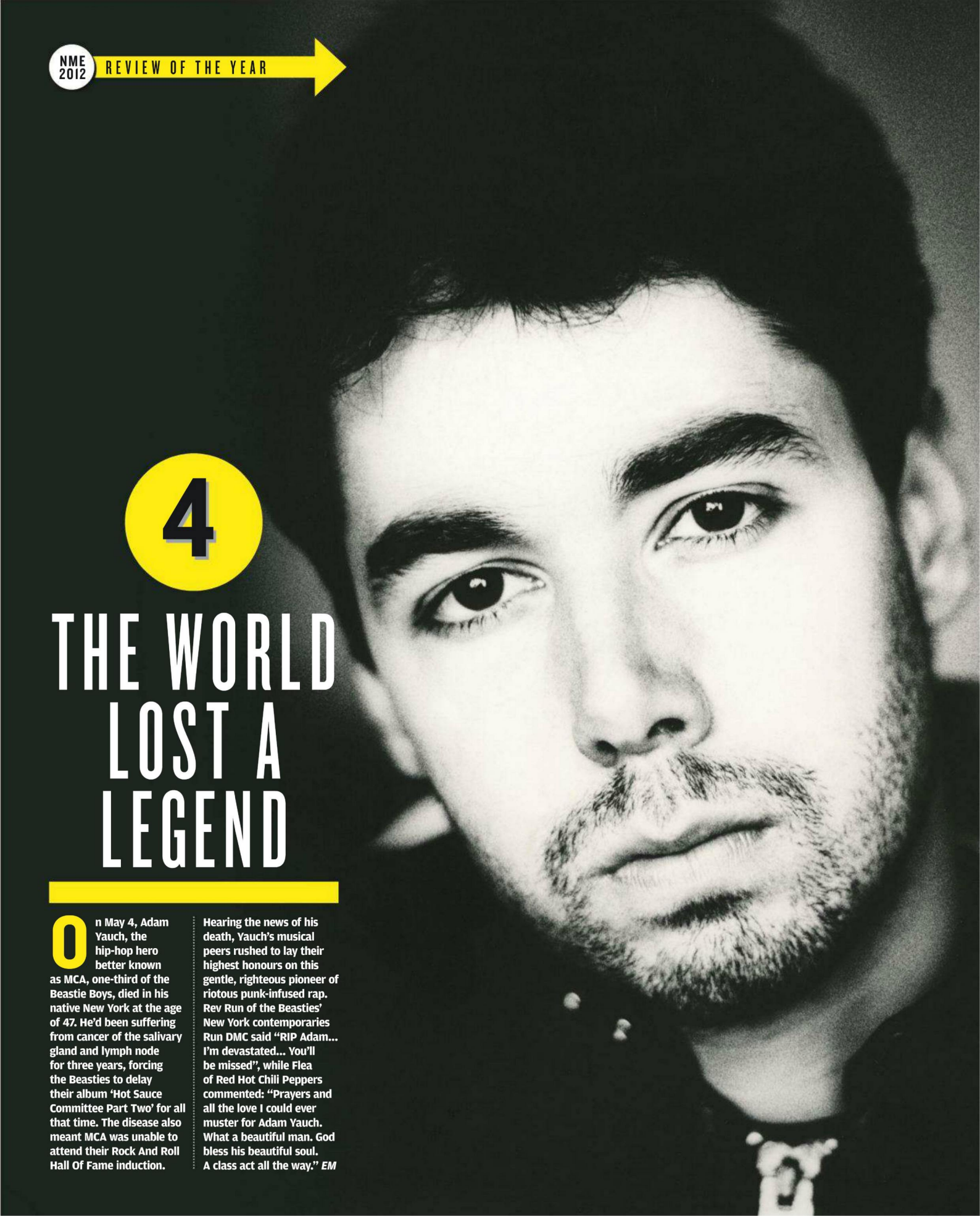
KATE NASH
"When you get a band making a protest, it inspires people. It's highlighted some really serious issues in Russia to a global audience. They've gone to prison for two years for singing a political song. Gay Pride parades in Moscow have been banned. In 2012, that's seriously fucked up."

BJORK
"As a musician and a mother I would like to express I fiercely don't agree with them being put to jail because of their peaceful protest performance... In my opinion the Russian authorities should let them go home to their families and children."

MADONNA
"They have done something courageous. I think they have paid the price for this act and I pray for their freedom. They deserve the right to be free."



Madonna fights back



4

THE WORLD LOST A LEGEND

On May 4, Adam Yauch, the hip-hop hero better known as MCA, one-third of the Beastie Boys, died in his native New York at the age of 47. He'd been suffering from cancer of the salivary gland and lymph node for three years, forcing the Beasties to delay their album 'Hot Sauce Committee Part Two' for all that time. The disease also meant MCA was unable to attend their Rock And Roll Hall Of Fame induction.

Hearing the news of his death, Yauch's musical peers rushed to lay their highest honours on this gentle, righteous pioneer of riotous punk-infused rap. Rev Run of the Beasties' New York contemporaries Run DMC said "RIP Adam... I'm devastated... You'll be missed", while Flea of Red Hot Chili Peppers commented: "Prayers and all the love I could ever muster for Adam Yauch. What a beautiful man. God bless his beautiful soul. A class act all the way." *EM*

NEVER FORGOTTEN

WHITNEY HOUSTON

The pop diva who ruled the '80s got a mostly dignified send-off after being found dead in a hotel bathtub in February. But ex-husband Bobby Brown lowered the tone by tussling with security over the number of guests he'd invited.

DISCO

It was a dire year for disco, with the death of both saucy scene figurehead Donna Summer – famous for the vocal on Giorgio Moroder's 'I Feel Love' – and silver-tongued Bee Gee and boogie hero Robin Gibb.

SNOOP DOGG

Another persona was laid to rest as the man known to his ma as Calvin Broadus became reggae prophet Snoop Lion. No more gun talk – he's the reincarnation of Bob Marley, OK?

Snoop Lion-y Lion

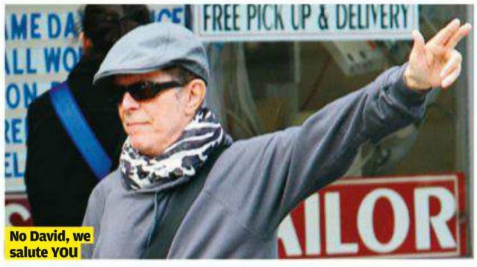
5 EVERYBODY HATED CHRIS (BROWN)

There's nothing funny about Chris Brown

The croony thug became a sort of R&B troll, with few able to resist pouring righteous bile onto his overexposed face (particularly when the Grammys saw fit to give him an award, despite the fact there's been precious little by way of apology for his 2009 assault on Rihanna). So kudos to the student women's group who sabotaged his album 'Fortune' with 'WARNING: DO NOT BUY THIS ALBUM! THIS MAN BEATS WOMEN' stickers in HMV in London. When the world jumped to assume that a terribly drawn tattoo of a woman's face on his neck was meant to depict a bruised Rihanna, you could have been forgiven for thinking it had all gone too far – but then he dressed up as a member of the Tailban for Halloween just to remind everyone that no, he really is a cock. ***EM***

6 BOWIE WAS SPOTTED OUT

Rumours had been circling vulture-like for a while that the long-reclusive David Bowie was not in the best of health, so it was a great relief to see him striding the streets of New York looking pretty hearty in a not very Ziggy-esque flat cap and hoodie. ***EM***

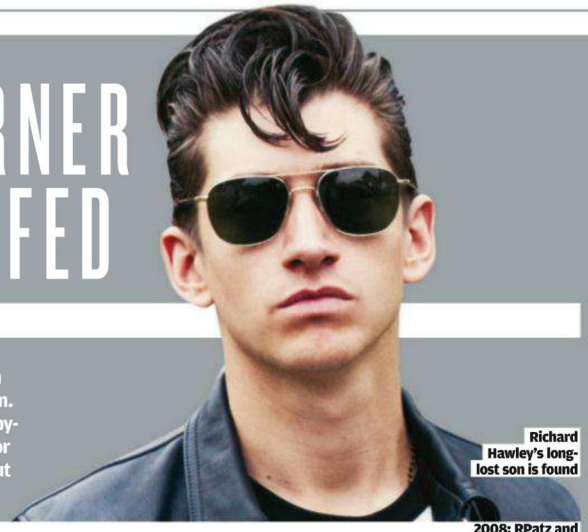


No David, we salute YOU

7 CHRIS MOYLES FINALLY LEFT RADIO 1

September threw up the possibility of actually venturing near Radio 1's *Breakfast Show* again, as banter-walrus Chris Moyles finally slithered off the broadcasting coil. His replacement? Hipster hero in shining quiff Nick Grimshaw, armed with his sword of northern amiability and his shield of knowing when to shut the fuck up for five seconds. Grimshaw's new appointment was hailed as a triumph for music lovers. In truth, he was unlikely to play Death Grips while you were eating your toast, but it was nice to be able to listen to the country's biggest station before 10am without barfing. ***EM***

8 ALEX TURNER GOT COIFFED



Richard Hawley's long-lost son is found

2008: RPatz and Kristen fall on hard times

The Arctic Monkey had to grow up so quickly that he never went through the teenage phase where you put pints of gel in your hair until bits break off. So when Alex donned the Teddy Boy look in 2012, everyone had an opinion. Matinee idol or Billy Idol? Baby-doll or Troll Doll? Rockabilly or silly-billy? Rarely had a haircut caused such polarised views.

IN OTHER HAIR NEWS...

THOM YORKE

If he was your coke dealer he'd probably sell organic, ethical gak on an ethanol-powered moped, so the *Miami Vice* thing never really did it for us.

GRIMES

She seemed to think that just because she was making video-game pop she ought to take haircut tips from a ninja from *Street Fighter*. Lara Croft side-mono-plait next, then?

ALICE GLASS

The essential colour of tween emo. With the hoodie already in place, it surely can't be long before she's writing 'Mrs Alice Way' on her homework diary.

CAT POWER

Nope, not a Luc Besson re-make of *Tank Girl*. It's just Cat Power trying to get all those mums who loved the covers album to leave her the fuck alone. ***GH***

ANDREW CAITLIN, REX, ANDREW WHITTON, GETTY, DEAN CHALKLEY, MATT SALACUSE, FERNANDO ACEVES, WENN

9 BLUR'S BIGGEST MOMENT WAS IN THEIR SMALLEST VENUE

Whatever Blur got up to in 2012, nothing – not a new double A-side, a show at Margate, a second headlining slot at Hyde Park nor a humongous retrospective box-set – could top their gig at The 100 Club. A few hundred lucky souls scrapped to get into the famed Oxford Street venue to see a performance that harked back to the early days of Seymour. Damon, Graham, Dave and Alex played a set as energised and exciting as any new band could muster, heavy on the 'Modern Life Is Rubbish' era with the punk of 'Advert' and 'Colin Zeal' and the English charm of 'Chemical World' B-side 'Young And Lovely'.

Temperatures soared and it's a wonder The 100 Club didn't melt into the ground as the Britpop heroes proved hotter than ever. *EB*

Eyewitness: NME's *Eve Barlow*

It's when you go home smelling of *other* people that you know it's no ordinary night. The 100 Club is a crush at the best of times, but when Blur came out on August 2 to tear into 'Girls And Boys' and 350 fans bobbed up and down like it was 1994, the pressure in the room rivalled an 1800-watt microwave. Far too many people in far too small a space, every one of them going apeshit. I did damage to my voicebox on 'Beetlebum', lost my balance during 'Oily Water' and jostled for position (and my life) during 'Bugman' as Damon threw bottled water over us all – the least cleanly of baptisms. I left the venue drenched, unable to distinguish between Damon's Evian, my sweat, other people's sweat, and our collective tears of celebration.

THE SETLIST

- Girls And Boys
- Jubilee
- Beetlebum
- Young And Lovely
- Colin Zeal
- Oily Water
- Advert
- Bugman
- The Puritan
- Trimm Trabb
- For Tomorrow
- Under The Westway

10 PLAN B RELEASED THE HARDEST-HITTING PROTEST SONG OF OUR TIME

It was billed as London's greatest summer, but 2012's most formidable track had unpleasant things to say about what would happen when the torch went out. Plan B was fired with indignation over the neglect that had fuelled last year's riots. His response was 'Ill Manors', the centrepiece from his concept album and companion film. But while the movie plumbed almost comic depths of unpleasantness and the album emerged uneven, the track was a brutal, brilliant call to... if not arms, at least attention. 'Ill Manors' didn't preach, but it got all up in your face, offering no easy solutions, but demanding you take notice. The result was a new kind of protest song, and the finest of our time because...

"'Scuse, mate, you seen a riot round here anywhere?"

1 IT WAS FOCUSED

Protest songs of old have tended to be generalised, airy affairs, with stock characters and scenarios and an air of 'Down With This Sort Of Thing!' But the force of 'Ill Manors' was in its laser-guided precision, addressing a specific situation with an unflinching gaze. Plan B saw the frustrations of an ignored generation coming to the boil. But instead of standing on the edge looking in, Ben Drew made a compelling witness – right in the heart of it, only a few shades of fortune away from being one of those rioting kids himself.

2 BUT IT WAS FLUID

That said, 'Ill Manors' transcended the events in London, just as the riots ignited reactions that had little, if anything, to do with the shooting of Mark Duggan in Tottenham. That flare of a chorus – *"OI! I SAID OI! WHAT YOU LOOKING AT, YOU LITTLE RICH BOY!"* – was as powerful a punk statement as anything punk threw up. With large swathes of Europe on the verge of class war, the song's ire reflected ripples from a far larger pool.

3 IT WAS A LEAP OF FAITH

Can you imagine those planning meetings? "Yeah, so to follow up my million-selling soul record... a violently political yob-rap anthem." A grand statement is magnified when the stakes are high – and there was no guarantee that any of this would work.

4 ITS WORDPLAY WAS FEROCIOUS

The word 'chav' became a backronym for 'Council Housed And Violent'; a pun on the bloody Kaiser Chiefs became the basis for an entire surrealist verse; and David Cameron's unfortunate 'Broken Britain' tag was magnificently subverted: *"We're just bloody broke in Britain!"*

5 IT WAS 'SICK'

The rising panic in the world that Drew described demanded something with equivalent surface tension. Al Shux's junglist production, sampling Peter Fox's 'Alles Neu', itself based on a Shostakovich symphony, was fearsome, leaving you shaken to the core. *DM*

11 THE (REAL) SUGABABES GAVE MANUFACTURED POP THE FINGER

Mutya and Keisha recall their code for 'Siobhan's a bitch'

WHAT MADE THE ORIGI-BABES GREAT?

1 Sugababes started out so young they probably came up with the idea at the back of the schoolbus. Cool.

2 In the age of Hear'Say, Steps and A1, Sugababes were unique because they weren't a) a pop band made on TV, b) a line-dancing cheese-fest or c) really bad.

3 They never smiled. Not once. They were just really serious about their tunes, man.

4 And what tunes: 'Overload', 'Run For Cover' and 'Soul Sound' have all stood the test of time.

5 Mutya and Keisha were so close they had their own language they'd use to bitch about Siobhan. Best friends are great, right?

WHY WAS IT GOOD THEY CAME BACK?

1 The group performing as 'Sugababes' in 2012 were unrecognisable. Literally. Not one original member remained.

2 Mutya owned the rights to the Sugababes name for stationery products only. A back-to-school line beckoned.

3 They had a new outlook. Mutya was a mother and they told *NME* they were "getting to know each other as adults".

4 Every UK songwriter and producer wanted a piece, with Future Cut and MNEK getting on board.

5 This wasn't nostalgia. It was a brand new beginning for a group who let squabbles get in the way. POWER TO THEM. *DR*

12

TUPAC CAME BACK FROM THE DEAD

When Tupac Shakur, shot dead in 1996, appeared onstage at Coachella with Dr Dre and Snoop Dogg, the course of music was ever-so-slightly changed forever. Duetting with Snoop on '2 Of Amerikaz Most Wanted', the rapper made the year's most talked about comeback in a year not short of them, stealing the show as an avatar composed entirely of light. For the emerging hologram business, more accustomed to supplying corporate conferences, it was the ultimate coming-out statement. The implications were obvious and soon chatter turned to who was next, and there was nary a dead rock star who wasn't mentioned with reference to the imminent Hologeddon. With the new trend quickly becoming all the rage, EVERYONE was in the running to get hologrammed in 2012... but did they? *DM*

1. JIM MORRISON

With the rest of The Doors having decided it was a good idea to collaborate with Skrillex, there had never been a more urgent call for Jim to break on back through from the other side...

Result: Didn't get hologrammed

2. ELVIS PRESLEY

Not only would the world have got to see more of the most smouldering pop dude who ever lived, forever performing at the peak of his powers, but nobody would've been able to step on his blue suede shoes *because they would actually have been made of light*.

Result: Didn't get hologrammed

3. JIMI HENDRIX

The only problem here was that the hologram would not, in the end, have been very 'Experienced' at all, and would've only been able to perform actions over and over on a loop.

Result: Didn't get hologrammed

4. MARVIN GAYE

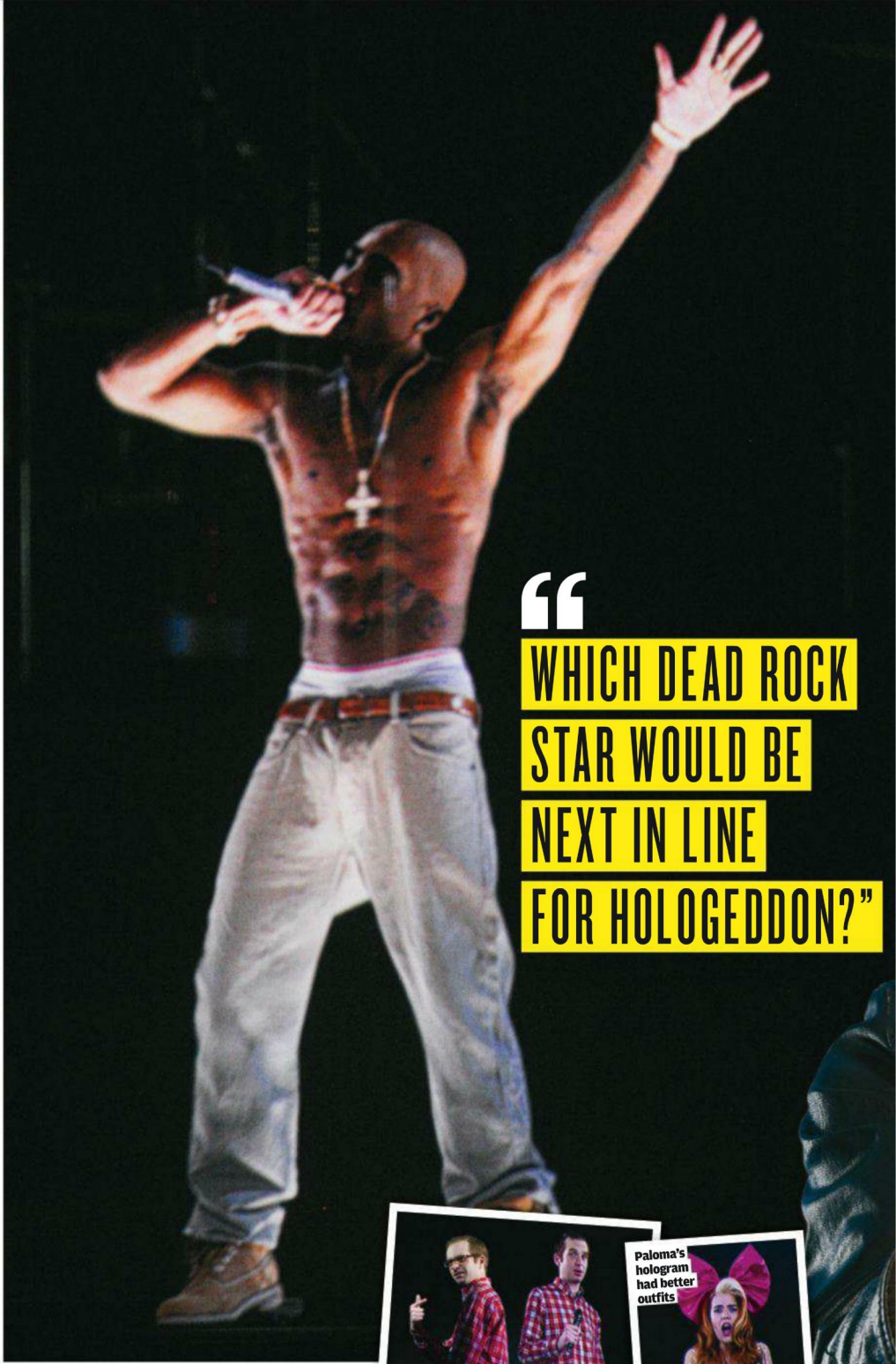
Just because it would have been absolutely fucking brilliant, right?

Result: Didn't get hologrammed

5. LISA 'LEFT-EYE' LOPES

The surviving members of TLC would no longer have relied on reality singing contests or bloody Stooshe to have a career.

Result: Didn't get hologrammed



"WHICH DEAD ROCK STAR WOULD BE NEXT IN LINE FOR HOLOGEDDON?"

We're still not sure which is the real Dan Martin

Paloma's hologram had better outfits

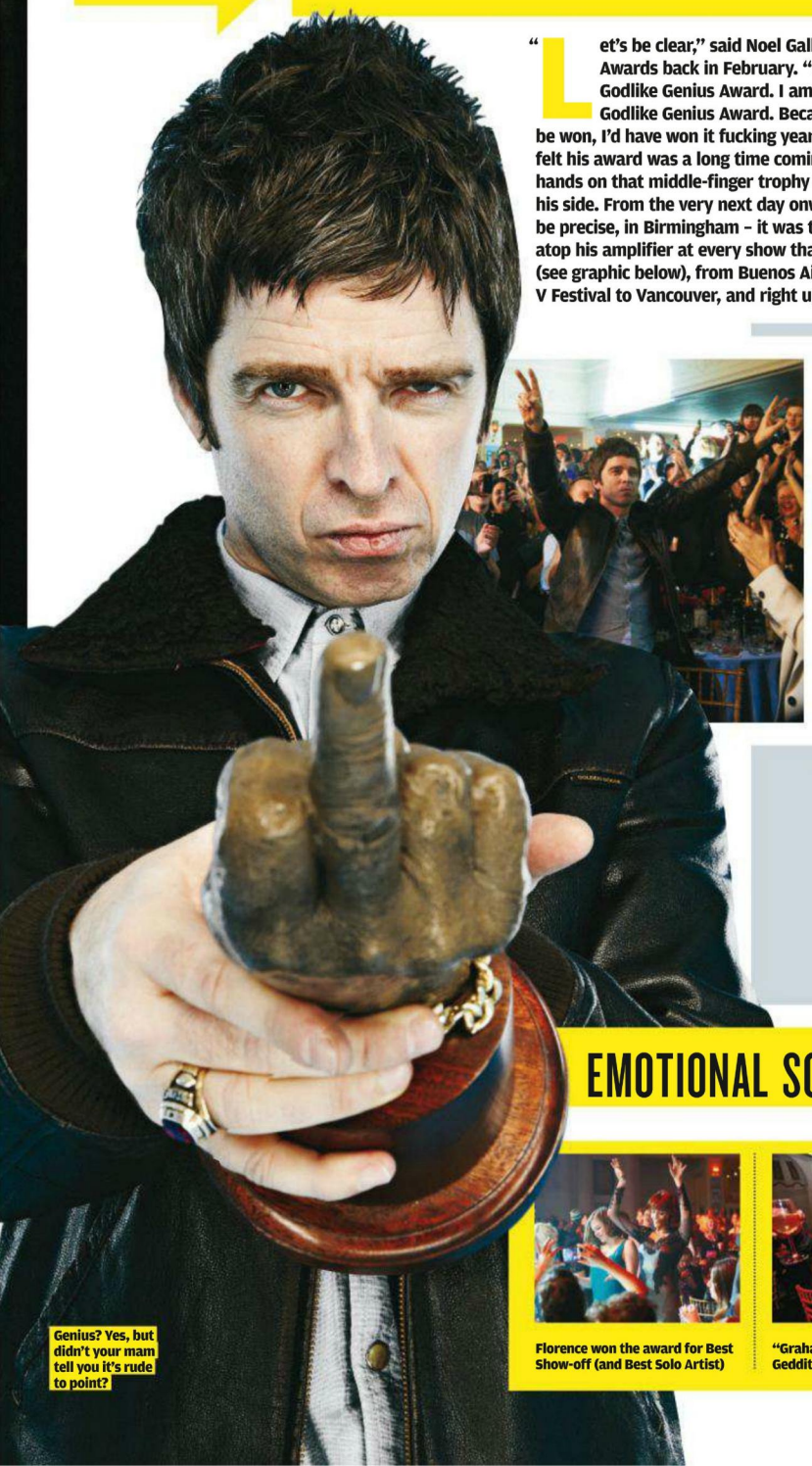
SO WHO DID GET HOLOGRAMMED? THIS GUY...

It's a dream plenty of us share: to clone yourself and get more done. But stood one rainy night in central London, I learned to be careful what you wish for, as I watched a holographic version of myself introduce an evening of holographic British music that would culminate in a holographic performance from a holographic Paloma Faith as part of Best Of Britannia, a post-Olympics trade fair. Even if I achieve nothing else in life, I now have the honour of being the world's first holographic journalist.

Days before, I had visited Musion, the company who designed the Tupac avatar, to get the treatment myself. Tupac, being dead, was realised using a body double and a rotoscoped head. But the living must stand in a sci-fi box of light while a young man measures all the vital signs. It was over in seconds, then beamed onstage before Paloma later that week. It was a horrifying experience. That feeling you get seeing a photoof yourself, or hearing your own voice? Imagine that times a million. It's definitely something best left to the dead. *DM*

13 NOEL GALLAGHER WAS ANOINTED GODLIKE GENIUS

"Let's be clear," said Noel Gallagher at the NME Awards back in February. "I didn't 'win' the Godlike Genius Award. I am the *recipient* of the Godlike Genius Award. Because if it was there to be won, I'd have won it fucking years ago." Noel may have felt his award was a long time coming, but once he got his hands on that middle-finger trophy it was rarely far from his side. From the very next day onwards – March 1, to be precise, in Birmingham – it was to take pride of place atop his amplifier at every show that he played in 2012 (see graphic below), from Buenos Aires to the Budokan, V Festival to Vancouver, and right up to his Shepherds Bush Empire finale a couple of weeks back. As someone who has quite probably had to construct an extra wing on his mansion just to house all his NME Awards from times past (including a special custom-made, one-of-a-kind V-sign trophy in 2003 for Artist Of The Year), the fact that this one in particular took such pride of place is telling. Here was the icing on the cake of what was a great first solo year in business for Noel – what with the High Flying Birds album continuing to sell in quite preposterously large quantities, the gigs getting larger and fuller and... nah, let's not ruin things by mentioning little bro's band's comparative plight right now, shall we? ***HM***



Genius? Yes, but didn't your mam tell you it's rude to point?

ALL AROUND THE WORLD

EMOTIONAL SCENES FROM THE NME AWARDS 2012

Florence won the award for Best Show-off (and Best Solo Artist)

"Graham, I'm your Bez mate! Geddit, your Bez... oh forget it"

Kasabian indulged in a little foreplay with The Horrors. Nice

Host Jack Whitehall did a fresh-meat-and-greet with The Vaccines

14

THE WORLD FELL IN LOVE WITH RODRIGUEZ

SXSW smash *Searching For Sugar Man* swept up music and movie fans alike. An uplifting tale of rock'n'roll resurrection, it gave Rodriguez – a 1970s singer-songwriter, suspected dead – the legendary status he'd long deserved

Sixto Rodriguez never played to the masses at Woodstock. Now 70, the protest singer only ever performed at tiny honky-tonks in his hometown of Detroit. He signed to LA-based label Sussex, but his only albums – 1970's 'Cold Fact' and 1971's 'Coming From Reality' – sold poorly. He was dropped, and fell off the radar.

This, however, is how cult artists are made. As told in the stunning documentary *Searching For Sugar Man*, it was South Africa instead that was drawn to Rodriguez's unfiltered charm. Allegedly, it was all down to a woman bringing a copy of his album home to play to her boyfriend. Unbeknown to Rodriguez, his songs about social justice chimed with a nation ravaged by apartheid. He sold more records there than The Rolling Stones, but never received a penny in royalties.

According to his devotees in South Africa, Rodriguez killed himself one night following a disappointing gig. Even superfan Stephen 'Sugar' Segerman thought he was dead and made it his mission to find out what happened. "Rodriguez's music quickly went viral in South Africa," he explains. "In those days soldiers would pass around cassette tapes and then take them back to their hometowns and suburbs, and so the music moved around. But he was presumed to be dead, like Jimi, Jim and Janis. And that was that."

The next country to catch on was Australia. At the time, Rodriguez was eking out a living with construction work, but he got wind of his popularity down-under and toured there in 1979 and 1981. But these gigs were lost in the mists of time, and it wasn't until the mid-1990s when Segerman and journo Craig Bartholomew Strydom tracked him down online, finding the singer alive, well and still living in Detroit. The long-retired Rodriguez was flown across the Atlantic to play to thousands. "There was lots of publicity, but equal amounts of disbelief," says Segerman. "Even on the day of the concert I was getting calls from people convinced it was a scam."

Fast forward to 2012 and *Searching For Sugar Man* is released to widespread acclaim. Yet it's still hard to understand why Rodriguez wasn't massive in the first place. His signature song 'Sugar Man' – re-recorded by Rodriguez with David Holmes' Free Association in the early 2000s – is possibly the best track about visiting your dealer since The Velvet Underground's 'Waiting For The Man'. "In my eyes we were working with a true legend," remembers Holmes of the session, which took place in New York. "He was just a very cool and humble man. Very sweet and gracious."

OTHER UNSUNG HEROES WHO SHOULD 'DO A RODRIGUEZ'

LEE MAVERS
If anyone's worthy of being tracked down and transformed into a superstar, it's The La's mainman Mavers. The Liverpool legend played a few small, stripped-back shows last year, but we reckon the time is right for the second La's album. Finally.

BOBBIE GENTRY
One of country soul's biggest stars in the 1960s, the glorious Ms Gentry retired from the stage in the '70s and hasn't been seen or heard from since.

LYDIA LUNCH
We'd happily commission a movie heralding this No Wave indie scene queen if it meant she'd get the huge stages she deserves.

IAN SVENONIUS
That the unhinged genius behind punk-funk-noise-pop bands like Nation Of Ulysses and The Make Up was never supermassive is a mystery to us.

There he goes... Lee Mavers' comeback starts here

TOM MARTIN

Turns out he's just been chilling out on this step for 30 years

When we meet Rodriguez, he's cut from the same dark cloth as Johnny Cash – dressed entirely in black, right down to his heavy leather biker boots. To anyone who has seen the movie, he is instantly recognisable. In fact, a bearded hipster practically falls off his skateboard when he spots him. So far, so heartwarming; but the film only scraped the surface of the real mystery surrounding Rodriguez: what exactly he was up to for all those years when nobody was looking?

"After 1974 I pretty much left the music scene," he explains, from behind dark glasses. "I continued to play but I didn't pursue it as a profession, I just went back to work." Work for Rodriguez was on building sites in his poverty-stricken hometown. "I'm hard-working class," he states. "You take out the walls, the ceiling, the floors. You fill dumpsters with the debris." It sounds dangerous. "There's risks. I've been hurt, people get injured on the job," he says, with Zen-like calm.

Though friendly, Rodriguez is a tough nut to crack. "He didn't like talking about himself," explains *Searching For Sugar Man* director Malik Bendjelloul. "He didn't like to be on camera, because he didn't think he was interesting. He's a much more private man than most people."

When talking to people who know Rodriguez, the word 'private' keeps cropping up. Steve Rowland, who produced Rodriguez's second album, fondly calls him the "most talented" artist he's ever worked with. "He was really excited about being in London," says Rowland, explaining that Rodriguez's label set the singer up in an apartment in Kensington. So did the two of them hit the town? "No... he had a lady with him. They stuck pretty close together and stayed pretty much in that mews house."

Segerman too says that Rodriguez keeps his cards close to his chest. "There have been many difficult times in his life, from when he was young and then later after his initial musical career ended, that he prefers to not discuss."

Rodriguez's colleague Rick Emmerson met him back in 1982. As documented in the film, the pair worked together on construction sites, but also played a handful of shows together over the years. "Rodriguez has a lot of pain, I have a lot of pain. We play music to reconcile this torment that eats away at us," he explains, before shining some light on Rodriguez's difficult past. "He's very secretive and I attribute that to his experiences as a child. His mother died when he was young. He spent time in an orphanage. His father left."

Rodriguez later reveals his first-hand experience of being on the receiving end of police brutality. "We took them [the police] to court and won twice for two different issues," he says. "I was in their custody and I incurred some physical damage... It took me a little while to heal." He lifts his drink to his mouth. "I used to love Detroit, and then I liked Detroit. Now I understand Detroit."

It was this experience, Rodriguez says, which inspired him to embark on a political career in the 1980s. "I ran for office eight times – for mayor of the city of Detroit, city councillor and state representative of Michigan," he beams. "The best I did was 700 votes for city council," he adds, half-smiling. "I tried as often as I could convince myself I had a chance."

He also returned to education, gaining a degree in philosophy at Wayne State University. "But knowledge in itself is nothing; it's what you do with that information. We learn about Darfur, we learn about Syria. Even if I can't do anything about it, I can speak to it through the protest song."

Now, after almost half a century of odd jobs, Rodriguez is about to start making a living from music. Does it feel weird to have triumphed this late in the game? "No, it's easy to get accustomed to room service!" he says with a chuckle. So where do things go from here – surely a third album is in the works? Rodriguez shrugs. "I've got material, but I've not submitted it or published it." He says he's only written 30 songs in his entire life and is currently more interested in his marathon touring commitments, with shows booked well into 2013, including the Coachella festival.

Does he miss Detroit when he's on tour? "They say that when you have nothing good to say about something..." he says with a smile, putting a finger up to his lips. "It has a long history of problems but there's lot of strong, strong people from Detroit. They're worker bees, just like myself." ***LC***

15 TO 39 QUOTES

LET'S GET POLITICAL

MARCUS MUMFORD: "HE SAID 'CONGRATULATIONS ON ALL YOUR SUCCESS' AND I SAID 'CONGRATULATIONS ON ALL YOUR SUCCESS' AND HE LAUGHED. HE GOT IT, RATHER THAN ME JUST SOUNDING LIKE A PATRONISING DICK"

Some wishful thinking from the Mumfords man as he recalls how he, er, 'charmed' Barack Obama. *(March 13)*

"OUR GENERATION WILL DECIDE WHETHER WE SELF-DESTRUCT AS A SPECIES"

Enter Shikari's **Rou Reynolds** says the future of civilisation rests upon our shoulders – no pressure then... *(January 28)*

"THE COALITION? TWO CTS FOR THE PRICE OF ONE!"**

Step forward, **John Lydon**: punk's answer to Malcolm Tucker. *(April 28)*

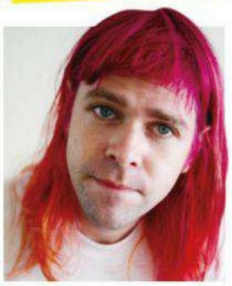
Ronnie Vannucci: "Playing the White House was great. But I ended up grabbing Michelle Obama's ass. She's a hugger"

The Killers man gets cheeky with the First Lady. *(August 18)*

"Why do so many young kids in this country feel like they ain't got fuck all to lose?"

A youth club, a youth club: **Plan B**'s country for a bloody youth club. *(March 13)*

GETTING JIGGY WITH IT



"I like a hot dog. I'd do a hot dog any day. Man's best friend"

Ariel Pink: the only man alive who'd relish the chance to get freaky with a frankfurter. *(August 11)*

"NEXT TIME YOU SING IT, THINK ABOUT MY VAGINA, WILL YOU?"

Courtney Love makes Lana Del Rey realise that royalties aren't the only price to pay if you cover 'Heart-Shaped Box'. *(July 30)*

"HE WOULDN'T HAVE A DICK LEFT. I WOULD CHISEL THAT WITH MY LABIA"

Este from Haim sends Andrew Garfield's Spidey-senses into overdrive. *(July 7)*

COMPLIMENTS OF THE YEAR

"A CLOTHES RANGE? YOU SHOULD LEAVE THAT SHIT TO GIRLS"

Noel Gallagher won't be popping in to Pretty Green anytime soon, then. *(February 18)*

"Fucking Katy Perry spraying people with her fucking dick, her fucking cum gun cumming on fucking children... It's fucking evil"

Alice Glass launches a firework up Katy Perry's posterior. *(November 17)*

"I LIKE WINDING ME DOGS UP. I JUST FUCKING STAND THERE WITH THE LEAD, SHAKING IT FOR FUCKING AGES UNTIL THEY'RE SHITTING AND PISSING ALL OVER THE FLOOR. AND THEN I'M STOOD THERE GOING 'WALLLKIES!'. THEN I SIT BACK DOWN AGAIN"

Does **Liam Gallagher** have his beady eye on a career as the new face of PETA? *(September 26)*

ANDY FALLON, MIKAIL GREGORSKY, PAMELA LITTKY, ED MILES, VIKTOR FRANKOWSKI, DAN DENNISON, CARA BLOCH, AMY BRAMMALL, MATHIEU ZAZZO, RICHARD JOHNSON

OF THE YEAR!

"I'D DO ANYTHING FOR LOVE, BUT I WON'T DO THAT"

Pete Doherty, the old charmer, explains why shagging a preggers Charlotte Gainsbourg was a no-no. *(April 7)*

Jordan (Howler): "I love England. I'm sucking you guys off"

Mr Gatesmith, we love you too. But perhaps not enough to let you do that. *(January 7)*

GRIM TALES

"BLOWING COKE UP YOUR ARSE MAKES YOU SKIP AROUND"

'Bottoms up' has an entirely different meaning around **Tim Burgess**'s gaff, it *seems... (April 28)*

"When Terry [Joy Division roadie] discovered this unusual-looking turd in the toilets at the Leigh Open Air Festival, and made us all look at it because it was so massive – like a pile of Swiss rolls, the most unbelievable turd I'd ever seen in my life – Ian didn't go scurrying off to bury his head in a Dostoyevsky. No, he was laughing just as hard as all of us"

Peter Hook reveals the real inspiration behind 'Atrocity Exhibition' (possibly) in his 2012 book *Unknown Pleasures*

Pete Doherty: "When Amy died I was sat in a room knee-deep in shit"

And that's different from any other day in your flat how, exactly? *(April 7)*

"I PISSED ON A NUN'S GRAVE"

Grimes takes a leak on religion. *(April 7)*

CHILLI: "ME AND SAM HADN'T WASHED IN ABOUT THREE MONTHS AND WE BOTH GOT CRABS... THESE FUCKERS WERE BIG ENOUGH THAT WE COULD FUCKING TAKE THEM OUT AND PUT THEM ON OUR LEGS AND RACE THEM"

Who says pubic lice are grotty? **Palma Violets** explain the benefits of not cleaning your genitals. *(October 7)*

"WAYNE ROONEY LOOKS LIKE A FUCKING BALLOON WITH A WEETABIX CRUSHED ON TOP"

Or maybe **Liam Gallagher** wants a job on *Match Of The Day... (August 1, to the Daily Telegraph)*

DEADMAU5: "MADONNA IS A FUCKING IDIOT"

The Canadian producer sums up what we've all been thinking about Madge for the past 12 months. *(March 26)*

EGO TRIPPING

"I HAD SO LONG TO FOCUS ON [BECOMING A MUSICIAN] THAT I THINK IT LOWERED THE LEVEL OF RANDOMNESS IN THE UNIVERSE. AND THAT'S WHY I WAS ABLE TO LEAPFROG OVER ALL THESE OTHER REAL TALENTED PEOPLE – BECAUSE I'M A WIZARD"

Willis Earl Beal stakes his claim to be pop music's answer to Harry Potter. *(May 17)*

A$AP Rocky: "I'm a young-ass kid and I'm letting my nuts hang low"

The New York City rapper goes balls-out in his charm offensive on the UK. *(April 28)*

"I'M NOT FUCKING JUSTIN BIEBER, YOU MOTHERFUCKERS!"

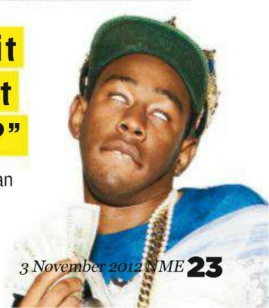
Green Day's **Billie Joe Armstrong** has a meltdown onstage. Next stop: rehab. *(September 22)*

"I HAVE DREAMT OF THIS MOMENT. I ACCEPT THAT I AM NOW A GENIUS, JUST LIKE GOD"

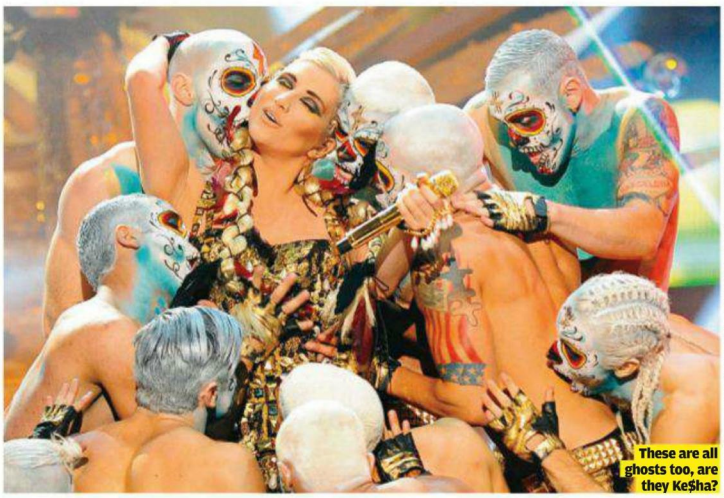
It didn't take much to convince **Noel Gallagher** that he was a worthy recipient of *NME*'s Godlike Genius gong. *(January 24)*

"I have all the shit I want, so why not write about that?"

Tyler, The Creator explains why a man can only live on raps about rape and necrophilia for so long. *(January 21)*



2012: TABLOID ROUND-UP OF THE YEAR


These are all ghosts too, are they Ke$ha?

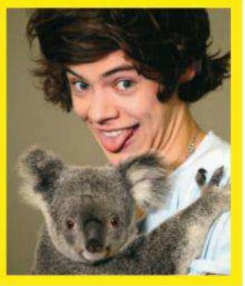
40 KE$HA HAD SEX WITH A GHOST!

Spectrophilia. No, not an unnatural attraction to Spector but what Ke$ha got up to while she was living in a cheap LA hotel in September.

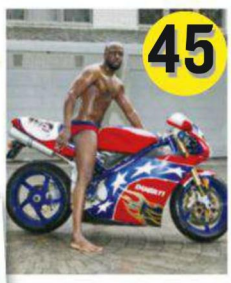
"It's about experiences with the supernatural... but in a sexy way," she said of the ghost shag that inspired a song on new album 'Warrior'. "I don't know his name!" she added. "He was a ghost! I'm very open to it..."

The ghost was not available for comment.

ONE DIRECTION CAUGHT *CHLAMYDIA* FROM... A KOALA? 44



45 WYCLEF JEAN HAD A MID-LIFE CRISIS



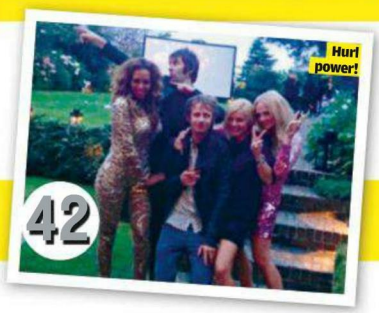
46 ALL THE SINGLE BABIES (ALL THE SINGLE BABIES): BLUE IVY WAS BORN

OLLY MURS FELL DOWN A *FLIGHT OF STAIRS* 41

43

Justin Bieber Did A Little Sick

Proof that Justin Bieber fans will applaud anything came in October when the tween-god vomited after too much... milk. "Will you love me even though I'm throwing up onstage?" he asked fans following the megabarf. They cheered even harder.


Hurl power!
42

MUSE, OASIS AND THE SPICE GIRLS HAD A NIGHT OUT

47

Turned Out Lana Del Rey Couldn't Sing

The internet melted under the weight of its own snark when Lana hit some bum notes during a less than auspicious performance on America's much-loved TV programme *Saturday Night Live*. Many put the shaky singing down to nerves but others were less sympathetic. The night's presenter, Harry Potter, came out in support but even a wizard couldn't conjure up a cover-up for the damsel in distress.

48

Tulisa Showed A Sex Tape Who Was Boss

MC Justin 'Ultra' Edwards underestimated *X Factor* judge Tulisa Contostavlos when he shared their private sex tape with the world. Rather than deny or ignore it, Tulisa hit back with a YouTube video: "I'm not going to sit here and be violated or taken advantage of by anyone." Big up, girlfriend.

WORDS: SIAN ROWE

49

MADONNA CAME UNDONE

Was 2012 the year Madonna finally went too far? Let's examine the facts...

1 SHE WAS A SQUARE AFTER THE SUPER BOWL

2012 started so well for the 54-year-old when, on February 5, she brought hits, aliens and LMFAO with her to perform during half-time at Super Bowl XLVI. When MIA

MIA sticks it to The Madge

came onstage wearing a metal hat and flipped the bird at a TV camera, it all felt so cutting-edge. Until the next day, when Madonna called MIA "teenage" and "irrelevant". Chill out, grandma.

2 SHE PUT 'BORN THIS WAY' IN HER SETLIST

Sure, Lady Gaga's 'Born This Way' sounds a *bit* like 'Express Yourself'. So on the opening night of her MDNA Tour in Tel Aviv on May 31, Madonna had a pop at the woman who's overtaken her as the world's new fave 'controversial pop star' by merging the two songs together. Gaga reacted by selling six trillion albums in three seconds, or something.

3 SHE GOT HER ARSE AND NIPPLES OUT (AGAIN)

On June 9 in Istanbul, she showed the largely Muslim crowd her nipple. She did it again in Paris. In Rome, she showed the crowd her arse, then did the same in NY, claiming to be raising cash for victims of Hurricane Sandy. The people who died because of the storm are yet to express their gratitude.

4 SHE GOT A GUN OUT IN DENVER

When, on July 20, James Holmes killed 12 people during a screening of *The Dark Knight Rises* in the Denver suburb-city of

The next bullet is for her career

Aurora, Colorado, it was tragic. But not for Madge! On October 18 she played in Denver, kept a song about murder ('Revolver') on the setlist and waved a few fake weapons about. Edgy, yeah? *TH*

VICTOR FRANKOWSKI, RICHARD JOHNSON, GUY EPPEL, GETTY, REX, WIRE IMAGE, IAN JENNINGS, @EMMABUNTON, @WYCLEF

50

"I'M GOING OUT AND I MAY BE SOME TIME": FOO FIGHTERS SORT OF CALLED IT A DAY

It was the beginning of October when dear old Dave Grohl took to Facebook to confirm that Foo Fighters – shortly after headlining Reading And Leeds for the third time – would be embarking on that oldest of rock'n'roll chestnuts, the Indefinite Hiatus. The Foos had always tended towards a two- or three-year gap between albums, which, given they mostly toured for a couple of those, had meant not much time off at all for 18 years. And while Dave was at pains to point out that he would "never want to NOT be in this band", there was a sense that this would be very much the end of the line for quite some time. And the Foos were not alone in calling time...

Dave was clearly distressed that Foo Fighters were splitting

OTHER BANDS THAT QUIT IN 2012

GIRLS

No official reason for this, but it was pretty clear given the speed at which a Christopher Owens solo record arrived that he wanted to re-brand as something other than that schmindie band guy. He wanted to become a unit-shifting proper star who your mum liked – the Pitchfork generation's Rod Stewart, if you will.

INXS

Yes, they were still going, fronted these days by Snow Patrol/Macca collaborator Ciaran Gribbin. Who knew? Bad timing though, what with some 'this is actually a great record' reviews for the 'Kick' reissue, the Paloma Faith version of 'Never Tear Us Apart' being on that John Lewis ad and EVERY FUCKER doing 'Need You Tonight' every two minutes.

Girls (left) and LMFAO: Gone...

...and soon-to-be-forgotten Brother (left) and Jet

LMFAO/SWEDISH HOUSE MAFIA/ PENDULUM

For about the sixth year in a row, there were about 1,247 articles per week in the proper papers about how EDM was "blowing up" in America. Would it take literally every one of the bands making this sort of music to split up before they'd stop? Well, with this batch of groups gone, we were well on the way...

JET

You could've scoffed if you liked at the promise to keep "their music, legacy and brand alive through new licensing, publishing, merchandise, re-records and releases". But did anyone write anything as good as 'Are You Gonna Be My Girl?' in 2012? No they did not.

BROTHER

"As for *NME*," they wrote on April Fool's Day, "shame on you." What for, printing what you said? Or for putting you on the bloody cover with the line "The return of the great British guitar band" underneath? You can lead the horse to water, boys... *HM*

THE SETLIST

- I Wanna Be Your Man
- Get Off Of My Cloud
- It's All Over Now
- Paint It Black
- Gimme Shelter (with Mary J Blige)
- Wild Horses
- All Down The Line
- I'm Going Down (with Jeff Beck)
- Out Of Control
- One More Shot
- Doom And Gloom
- It's Only Rock'n'Roll (But I Like It) (with Bill Wyman)
- Honky Tonk Women (with Bill Wyman)
- Before They Make Me Run
- Happy
- Midnight Rambler (with Mick Taylor)
- Miss You
- Start Me Up
- Tumbling Dice
- Brown Sugar
- Sympathy For The Devil
- You Can't Always Get What You Want
- Jumpin' Jack Flash

51 THE ROLLING STONES TURNED 50

And so after years of rumours and all Keith's 'tiny todger' jibes at his oldest pal, The World's Greatest Ever Rock'n'Roll Band finally did the decent thing and reconvened for a handful of gigs, one awesome new song, one 'meh' new song, a new 'best-of' compilation with a brilliantly stupid sleeve and the tantalising prospect of more (hopefully affordable) gigs next year, with Glastonbury still being mentioned. In an era increasingly obsessed with nostalgia and reflection and '12.2 Years Since This Not Very Good Band's Not Very Good Album', here finally was an anniversary worth celebrating. ***HM***

Eyewitness: NME's *Hamish MacBain*

"How you doing up in the cheap seats?" asked Mick Jagger two songs into the Stones' November 25 show at London's O2 Arena. They're not so cheap though, that's the trouble.

It's a shame the price of the tickets was the most talked-about aspect of these 50th Anniversary gigs. Their own fault, of course: the moaning was justified and that 'tongue pit' – right by the stage, full of six-figure CEOs rather than sexy VIPs – did make you want to puke. But all that aside, The Rolling Stones were delivering better than they had done for 25 years.

The stage set itself was outrageous, yes, and there was a tribe of drummers in 'GRRR!' gorilla masks parading the room prior to their arrival. But by their standards, this was stripped back, as if they'd at last realised that what the singer might call their most saleable asset was not The Show, but the music; songs which, as Johnny Depp put it in the intro video, "make you want to do bad things".

The first seven songs were magnificent: lean, mean, loose, sexy, fun, funny and peerless. Opening with their second-ever single 'I Wanna Be Your Man' set a celebratory tone; and 'Get Off Of My Cloud', 'Gimme Shelter' (Mary J Blige was incredible in the Merry Clayton backing vocal role), 'Wild Horses' and 'All Down The Line' were all blasted out without pause for breath.

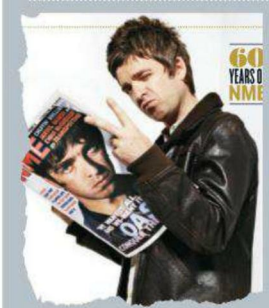
There was a slight dip after that with a Jeff Beck-aided take on 'I'm Going Down', 1998's 'Out Of Control' and the two new ones, but from there on in it was just smash after smash, delivered with panache.

They didn't play '(I Can't Get No) Satisfaction'. No-one really noticed. That's how good The Rolling Stones were that night.

52 NME TURNED 60

If you were reading *NME* back in 1952, you'd no doubt be genning up on the latest jazz sounds from swinging big-band hepcats Big Billy Bradshaw And His Secret Paedophile Band, or fuming over the raging 'Push Or Pull' debate in the *Accordion News And Views* column. Sixty years later you were feasting on an eight-cover anniversary edition featuring the stars of punk, Britpop, '90s glam and an array of other scenes *NME* has ushered into popular (sub)culture in the intervening six decades in its role as the ultimate gatekeeper of the rock'n'roll age. Over to the stars to reminisce about their most memorable *NME*... *MB*

"The editor at the time was like, 'We want you to be on the cover... but we want you to do it naked.' I was just like, 'Alright. Totally. You know I was born that way.' Would I do it again? Now I'm 31 and I have cellulite. But back then I was smoooth."
– Beth Ditto, The Gossip



"Liam threatened to throw me out of a window, didn't he? I think he threatened to break a guitar over my head too. It took him 18 years, but he finally got round to that. It was a fun night."
– Noel Gallagher on the infamous 'Wibbling Rivalry' interview

"We got pissed off with the guy who interviewed us for our *Radar* feature. We were heavily into *Pro Evo Soccer* at that point. We paused a match and he unpaused it and scored a goal. We never trusted you again."
– Alex Turner, Arctic Monkeys

"On our first single the reviewer said we should just give up. He said we had no redeeming features. It was horrible. We were heartbroken. But it put a fire in our belly. We were like, 'We'll show we're serious about this'."
– Simon Neil, Biffy Clyro

SIX DECADES AS THE ULTIMATE GATEKEEPER OF THE ROCK'N'ROLL AGE

REX, PHILL WALLIS, ANIKA MOTTERSHAW

53

JOHN LENNON WAS VOTED ULTIMATE ICON

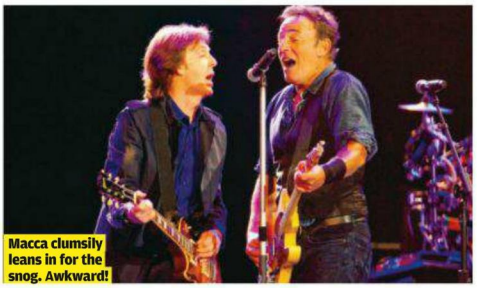
The readers of *NME* voted in their droves but there was only ever one name in the running for the title of Ultimate Icon: a man who will go down in musical history alongside names like Mozart, Beethoven and Hasselhoff, the genius innovator and originator of modern music, St Lenno himself. As The Beatles' driving force it's virtually unimaginable that any act could ever equal Lennon's achievements. The bar he set was impossibly high, and the gap he would leave, painfully deep. *MB*

Yoko Ono

"Thank you to the readers of *NME* for voting John as your Ultimate Icon. I think he is looking down on us now feeling very happy to be voted Number One by such discerning readers!"

54 BRUCE GOT UNPLUGGED

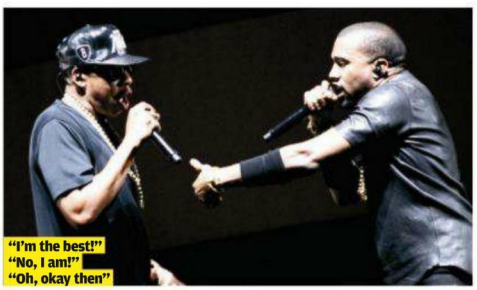
Playing at London's Hyde Park, the legendary Bruce Springsteen found his power unceremoniously cut while singing 'Twist And Shout' with Paul McCartney. Even Boris Johnson declared the concert organisers to be douchebags, more or less.



Macca clumsily leans in for the snog. Awkward!

55 HIP-HOP HIT STADIUMS

Jay-Z and Kanye's Watch The Throne mega-tour saw the superstar lyricists banging their swollen egos together like rutting stags locking horns. It was hard not to get swept away by all that strangely lovable arrogance.



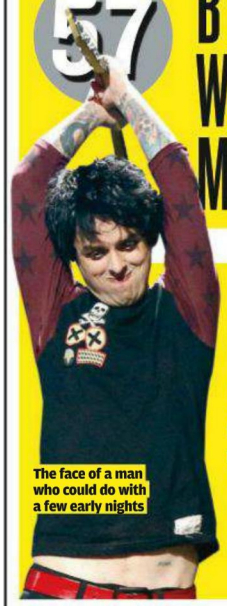
"I'm the best!" "No, I am!" "Oh, okay then"

56 TYLER SET UP SHOP

Long-socked scamps Odd Future hit the UK back in March, and set up a pop-up shop in London's Shoreditch in order to flog exclusive merchandise. Nobody was brave enough to ask about the returns policy.

Shouldn't have got your crown at Jumbo Heads R Us

57 BILLIE JOE WENT INTO MELTDOWN



The face of a man who could do with a few early nights

Billie Joe Armstrong took a temporary leave of the plot at the iHeartRadio festival in Las Vegas, after organisers informed Green Day that they had just one minute left to finish their set. "You're kidding me," scowled Armstrong. "I'm not fucking Justin Bieber, you motherfuckers!" Two days later, he checked into rehab.

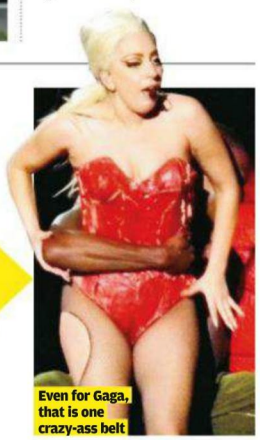
58 LILY CAME BACK... NOT

Lily's shoplifting coat never lets her down

We were starting to believe Lily was serious about quitting music – until, in June, she tweeted that she was in the studio with producer Greg Kurstin. Then came the surprise guest appearances alongside Pro Green and Pink, and things were looking promising for the Lily comeback. Then she got pregnant, and everything went quiet again. Pesky babies.

59 LADY GAGA LANDED HER SPACE-CASTLE

Twickenham Stadium played host to Lady Gaga's live extravaganza, which boasted a giant space-castle, a mechanical horse, a human motorbike and a doll-decapitation. Gaga also chose to pay an uncomfortably heartfelt tribute to Princess Diana and cover John Lennon's 'Imagine'. Perhaps you had to be there.



Even for Gaga, that is one crazy-ass belt

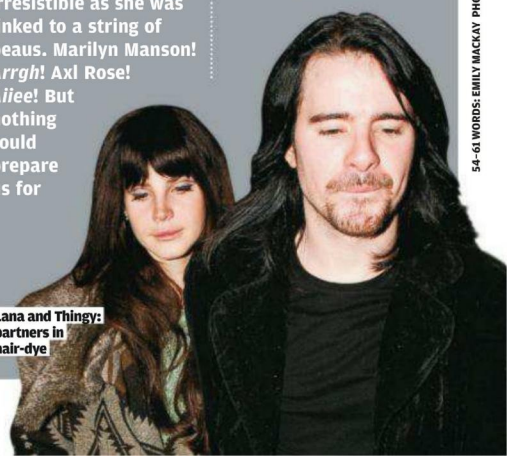
60 ELLIE MET SKRILLEX

Wobbly-voiced dance-popper Ellie Goulding became the gym-bunny beauty to brostep-figurehead Skrillex's beast, even going so far as to adopt his side-shaved haircut and sing on his terrible records. It didn't last, thankfully.

Skrillex and Ellie: partners in hair-crime

61 LANA GOT BUSY

Lana Del Rey's unhinged vamp-next-door vibes proved to be irresistible as she was linked to a string of beaus. Marilyn Manson! *Arrgh*! Axl Rose! *Aiiee*! But nothing could prepare us for the shock of her *actual* boyfriend being... some dude from Scottish hat-wearing berks Kassidy.



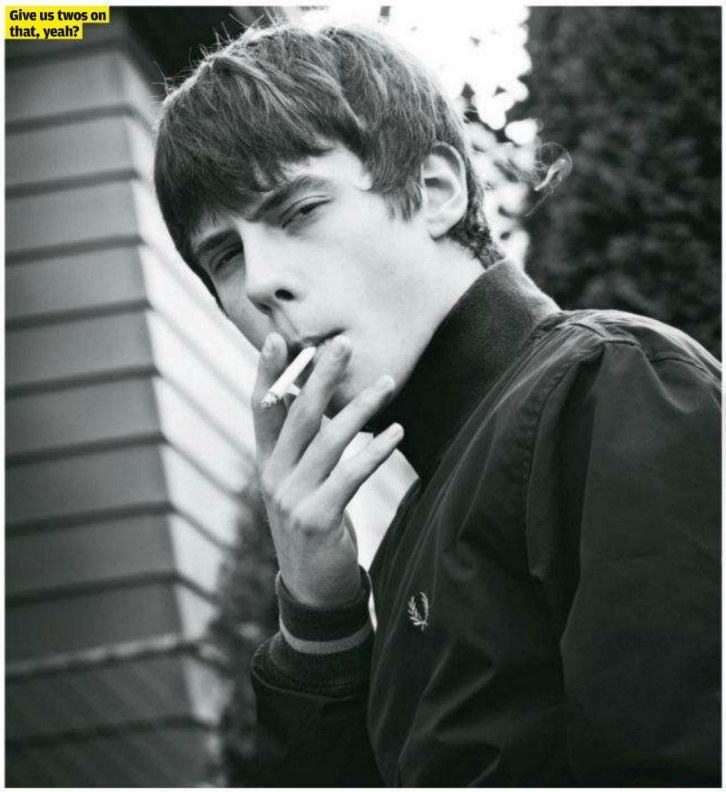
Lana and Thingy: partners in hair-dye

54–61 WORDS: EMILY MACKAY PHOTOS: REX, GETTY, DEREK BREMNER, DAN DENNISON, EXPOSURE

62

JAKE BUGG TOOK ON THE X FACTOR AND WON

When Jake Bugg beat Leona Lewis to the top of the album chart in October, it became a symbolic victory for the craft of the singer-songwriter. And, thanks to a quote that will no doubt follow him round forever, Bugg was anointed the poster boy for the ongoing backlash against "that *X Factor* shit". There's little doubt that this unassuming Nottingham lad was the UK's brightest breakout star of 2012, and that his simple, forceful tales of real life on the streets of Britain marked a line in the sand. *NME* asked him to look back on the year when everything changed...


Give us twos on that, yeah?

Hello Jake! Looking back on your incredible 2012, where's your head at?
"Great. It's all just settling down now for Christmas, but yeah, it's been a great year. I didn't have any idea that any of this was going to happen. It's all a bit of a miracle, to be honest."

Was there a moment you remember thinking, 'Shit, this is really happening'?
"Probably when I played at T In The Park in the summer – that felt like a definite stepping stone in my career. It was the first time we'd played a tent that size, and it was just amazing to see everyone there. They'd come to watch me after trudging through all that horrible mud and rain; to sing my songs back at me. It's just an incredible feeling. It was also the day that Noel and The Stone Roses played, so that made it even better."

Where were you when you found out you had the Number One album?
"I was in my hotel just chilling, actually. I was flying out to America the next day, so to hear that before I went off to America... I couldn't believe it, basically. I made a few phone calls but I didn't really do anything major, because I just didn't believe it. It still seems a bit crazy to me, even now."

And how were those shows in the US?
"They were great man, just to be able to play in front of all those different kinds of audiences. People just seemed to enjoy the tunes. I think it was a success."

Noel Gallagher's been very supportive of you. Has he given you any tips?
"Just practise. Yeah."

What other new acts have you liked this year?
"There's a couple of groups: one called The Boston Tea Party, this blues band from Dundee who supported me one gig, and there's a little group called Southern who are alright as well."

What was your personal highlight of 2012?
"Probably when I played the Lyman in Nashville – that was an incredible moment for me. The atmosphere in that room was just amazing. So many legends had played there, people like Hank Williams, Johnny Cash and Dolly Parton. It was crazy, an amazing night." ***DM***

63

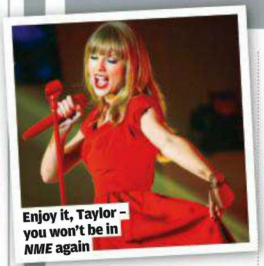
ENTER SHIKARI MADE CARLY RAE JEPSEN COOL

When Enter Shikari hit the NME offices and performed a cover of Carly Rae Jepsen's global mega-hit 'Call Me Maybe', the radio-conquering single was transformed from a sugar-soaked guilty pleasure into a bona fide alternative viral hit. The cover proved especially popular with Shikari fans, and even followed the band to Russia,

Enter Shikari: stalked by Daleks

where the crowd at one gig repeatedly and vocally demanded that they perform their take on the track. "Never gonna fucking happen!" was lead singer Rou's response. Bah! *SR*

2012'S OTHER EARWORMS


Enjoy it, Taylor – you won't be in *NME* again

TAYLOR SWIFT WAS NEVER EVER GETTING BACK TOGETHER
Until 2012 Taylor Swift had been most famous in the UK for giving Kanye West his 'Imma let you finish' moment but this break-up anthem was all over the joint in the latter months of 2012, and was the only time *NME* had paid attention to Swifty. Like, ever ever ever...

EVERYONE WENT GANGNAM STYLE
K-pop artist Psy was responsible for the first global-anthem of the century and a dance craze that made the Macarena look like the Viennese Waltz. It spawned parodies including Eton Style, Lifeguard Style, Gandalf Style and Actual-Prison-Inmates Style.

GOTYE USED TO KNOW SOMEONE
Even a name like an exotic sex disease couldn't keep Belgian-Australian Gotye (born Wouter De Backer) from dominating the charts. First released in 2011, his stalkerish anthem 'Somebody That I Used To Know' spent five weeks at Number One in 2012. If only they did restraining orders against music...

OK, you can stop it now

64 TO 70

A NEW SCENE WAS (FINALLY!) BORN...

PHOTO: DEAN CHALKLEY

64

PALMA VIOLETS

STUDIO 180, LAMBETH, SEPTEMBER 21

65

TRIBES

ACADEMY, MANCHESTER, FEBRUARY 11

66

SAVAGES

ELECTROWERKZ, LONDON, OCTOBER 11

67

MILK MUSIC

THE OTHERS, LONDON, MAY 21

RICHARD JOHNSON, GUY EPPEL, ANDY WILLSHER, VICTOR FRANKOWSKI, EMILIE BAILEY, REX

It's difficult to work out what was cooler in 2012 about the acts on these pages and the previous two: was it the fact that a) they were writing and releasing the most strikingly diverse collection of songs the world had seen in donkeys' years; or b) that they were so far removed from the industry bullshit that came with the still-reigning old guard?

Either way it was great, because for the first time in a decade, a group of newcomers were – at last – seriously threatening to show up *everyone* who'd come before them for what they really were: old, past it, boring, fat, overpaid, pointless, and wholly incapable of being able to do something even a little bit exciting in a world that could do with some musical chaos.

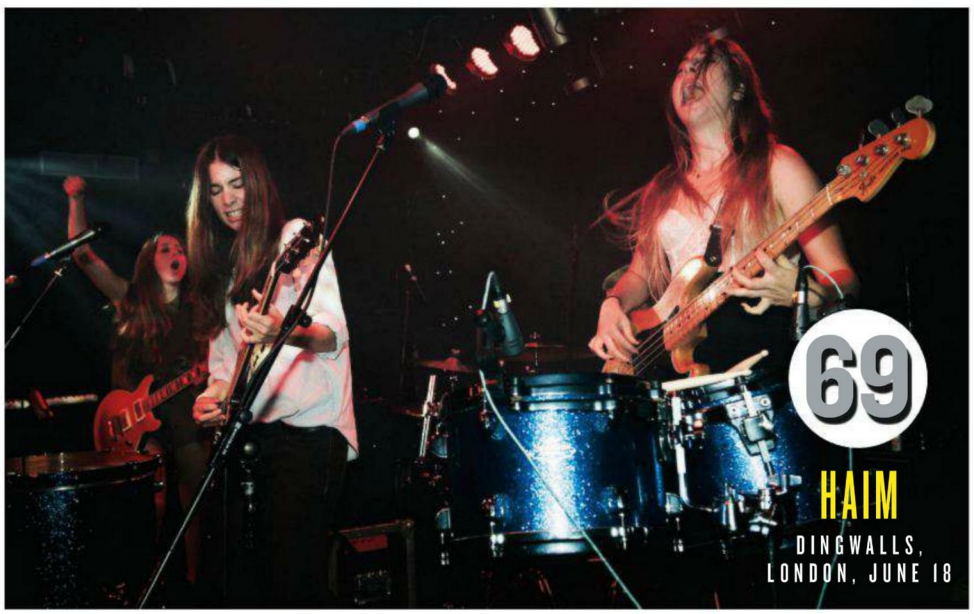
NME has either interviewed or spent time with all of these bands over the past year, and it's this couldn't-give-a-shit attitude that bound them together as one. Importantly, it marked them out as massively different from the hotly-tipped newcomers of recent years. Azealia? Total pop star, yes, but not exactly in the same ballpark as this lot. The Drums? Great tunes, shame they didn't want it enough. Glasvegas? They wanted it too much.

When you saw the likes of Milk Music walking around Brighton during the Great Escape festival looking as if they'd just arrived from another planet (and back in May, straight off the plane from Olympia, Washington, it kind of seemed like they had), you knew something was brewing. It was the same with Pond at SXSW a few weeks earlier (yeah, they were about to release album number four, but had you heard of them before 2012?). And it wasn't too difficult to draw comparisons with the UK lot either: Savages, Palma Violets, Gabriel Bruce, Splashh and Childhood were all spat out of or adopted by London's streets in the past 12 months, while Birmingham's B-Town was hands down the strongest regional indie scene the country had seen in aeons.

Speaking of which, the talent on both sides of the Atlantic is looking more exciting than it has done in years: better bands, bigger songs, more potential *stars* than we could have dreamed of this time last year. The next step – and it is kind of an important one – is for all these bands to come good in 2013. And for some clever sod to start an all-conquering club night where everyone goes and gets wrecked so *NME* has a genuine reason to resurrect our indie gossip column again. Cross everything... ***MW***

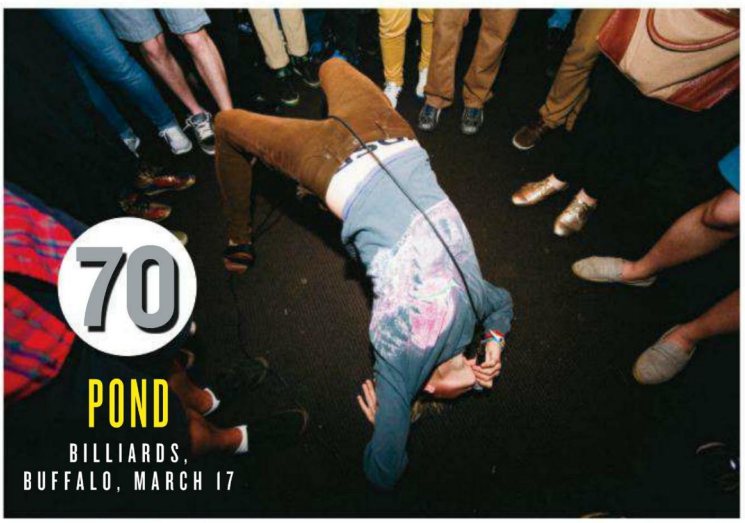
68 2012: ALT-J'S SUCCESS WENT STRATOSPHERIC

ALT-J WORDS: JENNY STEVENS



69 HAIM

DINGWALLS, LONDON, JUNE 18



70 POND

BILLIARDS, BUFFALO, MARCH 17

71 ALL THE ALBUMS LANDED AT ONCE

To exercise an old cliché, albums in 2012 were like buses – or more specifically, like buses heading towards a stop with one of those LED signs telling you how long until the next half-dozen get there. And all those lights said: September.

And so it was that as the leaves turned from green to brown, rock's double-decker juggernauts came along one after another, their major-label marketing machines scorching the Earth before they arrived. It began with The Vaccines and Two Door Cinema Club on September 3, featured heavy-hitters including Green Day, The Killers and Mumford & Sons, and drew to a close just under a month later with Muse's 'The 2nd Law' on October 1.

As a result, the Entertainment Retailers Association kicked up a stink, saying, "The first half of 2012 has seen one of the weakest release schedules retailers can remember... It is very difficult for retailers to sustain their year-round investment in staff and rent when sales are crammed into such a short window." Fair enough, good point. But you know, exciting wasn't it? *DS*

MUSE
'THE 2ND LAW'

What we expected: Dubstep! Olympic anthems! Stuff about the end of the world! And then 'Madness', which sounded like Brian May parping along to George Michael's 'Faith'.

What NME said: "Muse re-establish themselves as a respected British institution by being fun."

WEEK ONE SALES:	108,500
TOTAL TO DATE*:	194,000
PEAK CHART POSITION:	1
NME ALBUM SCORE:	8
READER SCORE:	9.2

TWO DOOR CINEMA CLUB
'BEACON'

What we expected: Three excitable boys making shimmery indie about how brilliant it is to go out on tour.

What NME said: "One half is a feverish disco explosion destined to ignite stadiums and bars, the other a maudlin rumination on travel and the concept of home."

WEEK ONE SALES:	33,000
TOTAL TO DATE:	76,800
PEAK CHART POSITION:	2
NME ALBUM SCORE:	8
READER SCORE:	7.6

ALSO THAT MONTH

THE VACCINES AND TWO DOOR WENT TO WAR. SORT OF

Two *NME* faves released their hotly anticipated new albums on the same day. Just like Blur vs Oasis, yeah? Um, if only.

JUNE 20
Two Door announced a September 3 release for second album 'Beacon'.

JUNE 28
The Vaccines announced 'Come Of Age' would be released on, gasp, September 3! *NME* sounded the air-raid siren to declare a good ol' fashioned chart battle.

SEPTEMBER 3
Album release day! Both bands hit the in-store signing circuit hard. "We think The Vaccines are lovely!" said Alex Trimble, boringly. He even suggests they could share the top spot. Pfeh.

SEPTEMBER 4
The Vaccines hit HMV in Manchester, where Justin Young told *NME* he didn't care if the album went to Number One. Sigh.

SEPTEMBER 5
The midweek charts saw The Vaccines 5,000 copies clear of Two Door. Happy yet, Justin? "It's quite uncomfortable being made to feel like chart positions are in any way important," he said, grumpily. Yawn.

SEPTEMBER 9
Ultimately, The Vaccines took the top spot by 11,000 copies. "Music shouldn't be a competition," said Justin. Oh, *forget* it.

72 FRANK OCEAN CAME OUT

thank you's

X

Whoever you are, wherever you are. I'm starting to think we're a lot alike. Human beings spinning on blackness. All wanting to be seen, touched, heard, paid attention to. My loved ones are everything to me here. In the last year or 3 I've screamed at my creator, screamed at clouds in the sky. For some explanation. Mercy maybe. For peace of mind to rain like manna somehow. 4 summers ago, I met somebody. I was 19 years old. He was too. We spent that summer, and the summer after. Together. Everyday almost. And on the days we were together, time would glide. Most of the day I'd see him. And his smile. I'd hear his conversation and his silence. Until it was time to sleep. Sleep I would often share with him. By the time I realised I was in love, it was malignant. It was hopeless. There was no escaping, no negotiating with the feeling, no choice. It was my first love, it changed my life... Imagine being thrown from a plane. I wasn't in a plane though, I was in a Nissan Maxima, the same car I packed up with bags and drove to Los Angeles in. I sat there and told my friend how I felt. I wept as the words left my mouth. I grieved for them, knowing I could never take them back for myself. He patted my back. He said kind things. He did his best, but he wouldn't admit the same. He had to go back inside soon. It was late and his girlfriend was waiting for him upstairs. He wouldn't tell me the truth about his feelings for me for another 3 years. I felt like I'd only imagined the reciprocity for years. Now imagine being thrown from a cliff. No, I wasn't on a cliff, I was still in my car telling myself it was gonna be fine and to take deep breaths...

I'm surprised at how far all of it had taken me. Before writing this I'd told some people my story. I'm sure these people kept me alive... I don't know what happens now, and that's alrite. I don't have any secrets I need kept anymore... To my first love, I'm grateful for you. Grateful that even though it wasn't what I hoped for and even though it was never enough, it was. Some things never are, and we were. I won't forget you. I won't forget the summer. I'll remember who I was when I met you. I'll remember who you were and how we've both changed and stayed the same... I feel like a free man. If I listen closely. I can hear the sky falling too. -Frank

GREEN DAY
'¡UNO!'

What we expected: Middle-aged men kick off an ambitious trilogy by dusting off their original punk-pop formula with songs about snot and wanking.

What NME said: "'¡Uno!' is intended as a return (of sorts) to the smart stoopidity of 'Dookie'... but its merits are erratic."

WEEK ONE SALES:	42,600
TOTAL TO DATE:	76,800
PEAK CHART POSITION:	2
NME ALBUM SCORE:	6
READER SCORE:	7.4

THE KILLERS
'BATTLE BORN'

What we expected: They'd painted themselves into an electro-pop corner. Time for a new direction?

What NME said: "The band that made the Duran Duran synth-sizzle the coolest sound on the planet are trying the same with the lush AOR throb-rock of U2 and Peter Gabriel."

WEEK ONE SALES:	94,000
TOTAL TO DATE:	201,000
PEAK CHART POSITION:	1
NME ALBUM SCORE:	7
READER SCORE:	7.7

THE VACCINES
'COME OF AGE'

What we expected: A bit soon after their debut, this one. Could they really have come up with enough decent songs to fill another album?

What NME said: "Taking cues from three-chord wallops, it upscales melodically, yet it maintains a throwaway appeal."

WEEK ONE SALES:	44,400
TOTAL TO DATE:	93,500
PEAK CHART POSITION:	1
NME ALBUM SCORE:	8
READER SCORE:	7.2

MUMFORD & SONS
'BABEL'

What we expected: Footstomping. Banjos. Songs about getting off with Carey Mulligan.

What NME said: "They're gentlemen of the middle of the road. The Mumford machine ain't broke. But you're longing for someone to throw a spanner in the works."

WEEK ONE SALES:	158,900
TOTAL TO DATE:	372,600
PEAK CHART POSITION:	1
NME ALBUM SCORE:	6
READER SCORE:	N/A

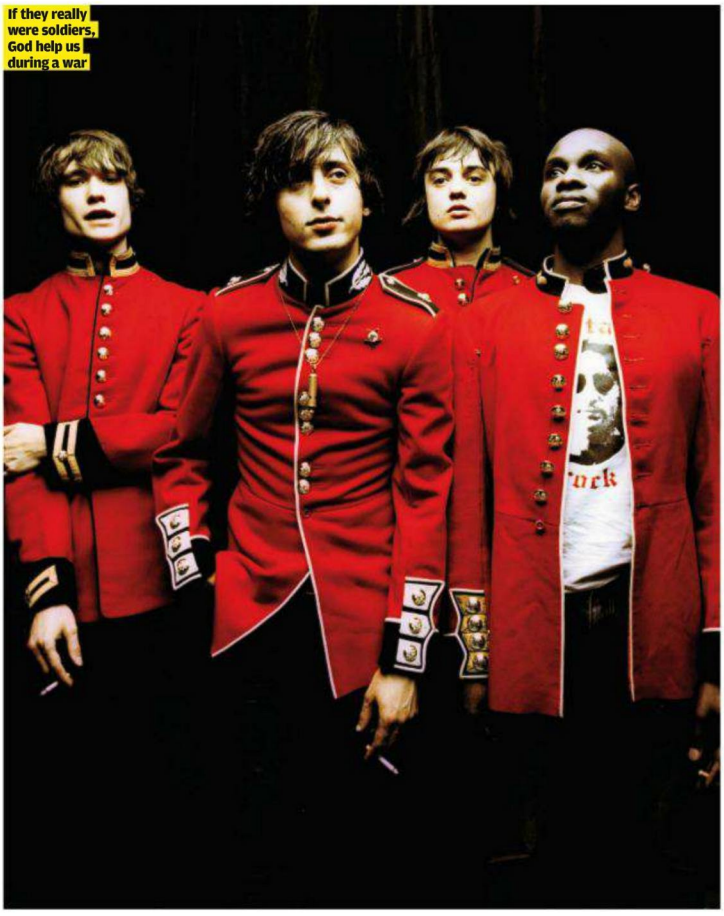
Our favourite Ocean of 2012 (sorry, Pacific)

Two things happened at the beginning of July in the world of Frank Ocean. On July 4, Frank posted a screengrab of a Text Edit file on his Tumblr that looked a bit like a Microsoft error window (left). It wasn't an error though. It was very deliberate. The file alluded to a former relationship of Frank's; it was a love letter. Pretty standard in this day and age. Except for one thing: it was a love letter about another man. You may have thought this was no big deal in 2012, but Frank was operating in a slightly more challenging context. A rising R&B star associated with provocative rap clan Odd Future, the Tumblr post was considered earth-shattering. The words "first", "gay" and "rapper" crashed the internet as blogs rushed to give their take on the 'groundbreaking' event, a challenge to the notoriously homophobic structures of the US urban music scene.

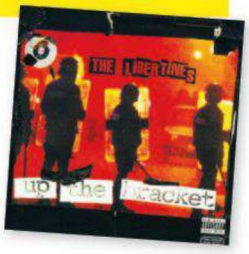
But these people got it wrong. This was not the world's first gay rapper (Frank isn't even a "rapper"). Were he a rapper the effects of his revelation on "rap" music would be nowhere near those of a similar revelation by someone more ingrained in the misogynistic culture of rap that had dogged MTV Base throughout the Noughties (hi, 50 Cent).

When Frank's debut 'Channel Orange' came out on July 10, it demonstrated why these revelations were just a footnote to a year that had established him as a musical pioneer. The level of fuss on the internet didn't overshadow the release of one of the most sophisticated and agenda-setting albums of the year; an envelope-pusher regardless of Frank's sexual preferences. As for the haters, a witty fake Frank account obliterated them with a tweet: "If you're still hating on me, I'd like to remind you that I CAN STILL SNATCH YOUR GIRL WITH EASE." We imagine the real Mr Ocean shared the sentiments. *EB*

*AT TIME OF GOING TO PRESS


If they really were soldiers, God help us during a war

73 THE LIBERTINES' 'UP THE BRACKET' TURNED 10



While it may have seemed like yesterday, 2012 was the year The Libertines' rickety masterpiece of a debut album, 'Up The Bracket', turned 10. Time to reflect on a decade of punch-ups, breakdowns, a reunion geared up, a reunion fizzled out – but also a reminder that no matter how many times we read about Pete shoving Class As up his arm-holes, the album that started it all could never be truly tarnished. *JF*

74 PETE DOHERTY FINALLY SPOKE TO NME

Back in April, there was Pete Doherty, chugging on a crack pipe in his Paris flat as he gave his first interview to *NME* since The Libertines announced their 2010 reunion, his mind in full creative flow.

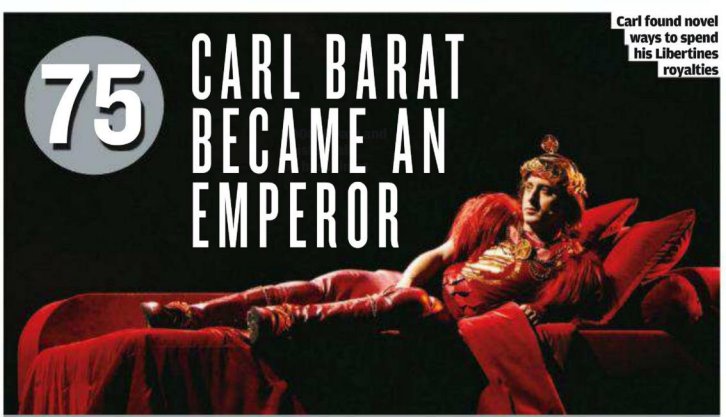
There was the second solo album – demos underway with young producer Adem Hilmi (12 songs, including 'Cell Ceiling Blues', which according to Pete was "about when you get banged up... the holding cells always have 'Are you sick and tired of feeling sick and tired?' on the ceiling"). There was a novel. There was an affair with actress Charlotte Gainsbourg, who he worked with on his big-screen debut, *Confession D'un Enfant Du Siècle*.

"IT'S ABOUT WHEN YOU GET BANGED UP"
PETE DOHERTY

And after that? Hilmi was sacked, the novel remained on his Paris sideboard and Charlotte would no longer speak to him. But an increase in one-off gigs – both acoustic and with a full band – suggested this hadn't been a year wasted.

A Libs reunion in 2013? Who knows? With impetus from the demos and shows, the next chapter may be on its way. But you wouldn't bet on it... *JF*

75 CARL BARAT BECAME AN EMPEROR


Carl found novel ways to spend his Libertines royalties

"This may raise a few eyebrows," Carl Barât explained in his Paris dressing room in June, hiking up his own brow and nodding towards the red leather trousers, knee-high boots and tickly-furry jacket combo in the wardrobe on his left.

Pete's old mucker's most high-profile spot in 2012 was at Théâtre Du Châtelet in the French capital, playing Emperor Nero alongside Soft Cell's Marc Almond in rock opera *Pop'pea*: a bizarre onstage cross between '90s comedy cultural review *Eurotrash* and the most surreal of the *Mighty Boosh* dream sequences. "It's different," Carl reasoned. "I don't know what anyone's going to think, but I've had some fun."

And why not? Carl was quiet in terms of gigging and releasing records, aside from a one-off Dirty Pretty Things reunion show in Hong Kong and hooking up with London newcomers Eyes On Film as a guitarist. Perhaps inspired by this, he said that a more "guitar-y" solo album was on the way, following his piano-led 2011 effort. And a UK run for *Pop'pea*, if we're lucky. *JF*

ROGER SARGENT, MATHIEU ZAZZO

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

GREEN DAY

¡TRÉ! REPRISE

Veteran punks complete their filler-filled trilogy, and stagger across the finish line looking badly in need of a lie-down

Second verse, same as the first; the same riff you'll swear you heard 15 songs earlier; the same tics, the same tricks; the same final-chorus key change you could set your watch by; the same lingering disappointment you'll feel at the end of it all. Listening to '¡Uno!', '¡Dos!' and '¡Tré!' back to back, it's difficult to fathom how, across a triple-disc canvas that offers nothing *but* room to experiment, Green Day could contrive to record the same album three times, with only minor variations between them. And yet that's exactly what they've done.

If this trilogy isn't the sound of a band who've run out of ideas, it's certainly the sound of a band who can no longer tell good ideas from bad – and spinning out what might have been a strong single album into a trio of average ones surely ranks among their worst. Green Day's longevity has been built on extending their appeal to successive generations of teenagers, but as the band grow older, that's becoming harder to pull off. The original intent of these albums may have been to recapture their youth, but by the end of '¡Tré!' Green Day sound less rejuvenated, more relieved to have reached the finish line. There's a persistent jadedness and cynicism here that is probably appropriate for three guys in their forties, but inevitably undermines any attempt at sounding like their twentysomething selves. In its quieter moments, you can practically hear '¡Tré!' huffing and wheezing about being too old for this shit.

Tellingly, the album's best song is the one that addresses this malaise head-on. 'X-Kid' finds Billie Joe asking, "*Did you wake up late one day?/ And you're not so young, but you're still dumb/And you're numb to your old glory/But now it's gone*," atop an infectious new-wave guitar riff, and it's probably the highlight of the entire trilogy; a coming-to-terms with their past rather than a fruitless attempt to relive it. And while we're dishing out superlatives, opener 'Brutal Love' is also excellent, although its amalgam of doo-wop, soul and stadium rock means it'll likely prove divisive with longtime fans.

Honestly though, that might not be such a bad thing. Too often, '¡Tré!' falls back on a formula – fast, box-ticking choruses fashioned from chords you can count on the fingers of one hand – that Green Day have pretty much stretched to breaking point. 'Sex, Drugs & Violence' and 'A Little Boy Named Train', for example, aren't *bad* songs, but there's little to distinguish them from the (roughly) 19 similar ones found elsewhere on this trilogy; indeed, the latter even reuses a riff from '¡Uno!'. 'Dirty Rotten Bastards' marks a return to the jig-punk that didn't really work on 'Warning' (and is an inexplicable six-and-a-half minutes in length), while '99 Revolutions' – a rallying cry for the Occupy movement from punk's most prominent one-per-centers – feels more than a little perfunctory.

'¡Uno!' and '¡Dos!''s dabblings in rap and indie-disco may not have worked out, but here it's the songs that attempt something a little different that work best, such as the sombre hymnal of 'The Forgotten', or 'Drama Queen', which boasts a tumbling, Ray Davies-esque chord progression charming enough to make you overlook the creepiness of a 40-year-old dude singing about a girl's first period.

It would be a shame if this was a case of "strike '¡Tré!' and out" for Green Day. They've shown resilience in the past, after all: a decade ago, they were in a similar place to where this trilogy leaves them – an enormously popular live act on a creative fallow run – and they bounced back. Nevertheless, '¡Tré!' *does* feel like the end of something, even if it's just this era of their 25-year career. For all its allure, the past can be a deceitful mistress. Time to start looking to the future.

Barry Nicolson

5

BEST TRACKS: 'X-Kid', 'Brutal Love', 'The Forgotten'

THE ALBUM GREEN DAY SHOULD'VE MADE...

'¡Uno!', '¡Dos!' and '¡Tré!': the best bits

1. NUCLEAR FAMILY
NME says: "Vintage Green Day"

2. LAZY BONES
"Apes The Strokes – but it does it so well"

3. CARPE DIEM
"One of the trilogy's strongest choruses"

4. STRAY HEART
"Not your standard-issue Green Day"

5. ASHLEY
"The track that comes closest to revisiting GD's punk roots"

6. X-KID
"Best song of the lot; an update of 'When I Come Around'"

7. BRUTAL LOVE
"Big, brash, ballsy – made for stadiums"

8. FELL FOR YOU
"A Weezer-ish cut"

9. RUSTY JAMES
"Breathless ode to being 'the last gang in town'"

10. THE FORGOTTEN
"Pensive, mid-tempo piano ballad – an atmospheric closer"

WE'D GIVE IT: 7/10
Not up there with 'Dookie' or 'American Idiot', but it'd strike a happy medium between the band's early stuff and their latter-day sounds.

RACHEL ZEFFIRA

THE DESERTERS RAF

Cat's Eyes multi-instrumentalist spins cobwebs of gothic glamour on her Faris-free debut album

"A man can be judged by the company he keeps," Greek poet Euripides once harrumphed. Take a butcher's, then, at the gothic rapscallions Rachel Zeffira's been hanging out with in London's gloomiest hideouts. She's knocked around with The Horrors' Faris Badwan, rubbed shoulders with Toy, hobnobbed with SCUM. The classical music-inclined half of Cat's Eyes has assembled an impressively stern-faced gang of mates.

It figures, then, that 'The Deserters' gleams brightest when the London-based Canadian's spookily sparse compositions are sticky with the traces of her pals, and she's able to straddle the classical/gothic pop divide as a brooding chanteuse who comes on like the love-child of Nico and Nick Drake. 'Here On In' is a woozy belter with a psychedelic groove and prickles of twinkling sound, while 'Goodbye Divine' comes drenched in corkscrews of washed-out organ over which Zeffira pouts, "*I tried to forget about you*". Best of all is 'Break The Spell', a bonkers banger that's a melancholy disco strut as sung by the ghost of Donna Summer, all done up in gothic lace and black nail varnish.

Much of the charm of 'The Deserters' lies in the winter-blasted chime of Zeffira's voice, and those frozen-hinterland soundscapes. There are, however, moments of unwanted waftiness, as on her cover of 'To Here Knows When', which reimagines the My Bloody Valentine classic as a wishy-washy John Lewis Christmas ad. The soporifically soppy 'Front Door', too, will make you yearn for the scattier yelps and howls that Faris brought to Cat's Eyes.

But that's no major quibble. With 'The Deserters', Zeffira is demanding to be judged solely on her own merits, rather than the clique she belongs to. Best start giving her what she wants. ***Ben Hewitt***

7

BEST TRACKS: 'Break The Spell', 'Here On In', 'Goodbye Divine'

SAN CISCO

BEACH EP COLUMBIA

Still reeling from the INXS split? Fear not: 2012 has given us more Aussie-rock thrills than a *Pugwall's Summer* box-set. Recent *Radar* stars San Cisco (from Fremantle, Australia – nowhere near San Francisco) exist in the place where indie-pop meets soft rock in a 'fuck yeah!' air-punch. The title track here is blissful and filmic, with throbbing emoti-bass and spooky-kid vocals in the chorus, while 'Lover' and 'Reckless' tone down the epicness for a creeping sense of kookiness that peaks on closing track 'Lover', featuring the actual, horrible lyrics, "*Wha-do-da-do/Da-do-do!/Do-do-da-do/Da-da-da!*" That misstep aside, we may have found the Gotye-slayer. ***Dan Stubbs***

7

BEST TRACK: 'Beach'

WILLY MASON

CARRY ON FICTION

Willy Mason always just seems to be *about* – supporting Mumfords here, doing some strange little show there – but recordings-wise, he's some way off being prolific: this third album is also his first for five years. Lord knows what takes him so long, but whatever he does is never less than great, and these 11 songs are no exception. Yes, the country-boy-voiced lines about "*pickup trucks*" on single 'I Got Gold' are gonna annoy the hell out of some people, but Mason's team-up with producer Dan Carey has resulted in some nicely modern, processed touches to his folk songs, 'Painted Glass' being especially beautiful. ***Hamish MacBain***

8

BEST TRACK: 'Painted Glass'

Faces To Names...

What the reviewers are doing this week

BARRY NICOLSON

"Watching Franz Ferdinand make their hometown return in a tiny venue was great and all, but I'm not sure it gets any better than interviewing East 17's Tony Mortimer."

DAN STUBBS

"My ears are still ringing from seeing The Vaccines storm Alexandra Palace at the weekend, but Adam Green's new album with Binki Shapiro – out next year – is a soothing salve."

BEN HEWITT

"I can confirm that listening to Rolo Tomassi's 'Astraea' while drinking lashings of gin-and-tonic is a surefire way to make yourself feel like a vengeful Greek god."

THIS WEEK'S SINGLES

reviewed by NME's **TOM HOWARD**

MAJOR LAZER FEAT. FLUX PAVILION

JAH NO PARTIAL MAD DECENT

On which reggae legend Johnny Osbourne's 'Mr Marshall' is sampled and then battered to death with a bassy sledgehammer. The subtlety you may have enjoyed in previous Major Lazer single 'Get Free' has been crushed like a lightbulb under the jackboot of a soldier. Brilliant if you get angry on pills; bad if you just want to cuddle.

MUSE

FOLLOW ME WARNER BROS

The one that starts with the sound of Matt Bellamy's baby's heartbeat, recorded on his iPhone. The one produced by chart-dubstep trio Nero. The one that ends with Chris the bassist doing an impression of Bono on 'With Or Without You'. The one that sounds like Bellamy is performing bizarrely out-of-place guest vocals for the house band at a *Star Wars* convention. That one.

HAIM

DON'T SAVE ME POLYDOR

The best thing about Haim is that the songs they write are 100 per cent bullshit-free. Los Angeles sisters Danielle, Este and Alana Haim sing proper vocals and play proper guitars and give their drums a right proper thwacking and don't try to *do* or *be* anything, they just let it *happen*. As easy and natural and obvious as the gradual transformation of ewe's milk into a nice big block of Roquefort.

PLAN B FEAT. LABRINTH

PLAYING WITH FIRE 679/ATLANTIC

Plan B's like that guy you sometimes bump into in Spar who informs you that MI6 have tapped your phone and that tomatoes are pumped full of water by evil farmers to make them look like they're juicy. He means well, and that's amazing. But sometimes it's nice to pretend that life really is as simple as buying a paper and reading the sports pages in the bath on a Saturday afternoon. *No drama.*

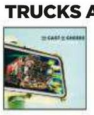
JAWS

SURROUND YOU RATTLEPOP

Vans. Baggy T-shirts. Hawaiian shirts. Floppy hats and/or caps. Subtle tropical vibes. A song about a girl, featuring fairly unremarkable lyrics ("*Let the wind blow through your hair/Send me crazy with your stare*") that actually sound kinda remarkable when drawled by a man named Connor who sings like he's fallen asleep. Birmingham in 2012, people – it's what 2013 will sound like.

THE CAST OF CHEERS

TRUCKS AT NIGHT SCHOOL BOY ERROR



Dubliners The Cast Of Cheers want "*more clothes, more food, more wine*" – and that, chums, is something I can get behind, especially when these sartorial and gastronomic demands are being made over a winning Interpol/Foals/Everything Everything shuffle. Garçon!

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Oh god, mate, don't scratch your beard *now*, Elias will see...

"I will burn off your face-fuzz with molten punk rage, fool"

ICEAGE

BAR LANE STUDIOS, YORK SUNDAY, NOVEMBER 25

No room for chin-stroking here, as Denmark's most ferocious sons keep their new songs real, raw and right in your face

Tonight, Iceage look like a gang of 1990s teen film icons – singer Elias and bassist Jakob with their River Phoenix hair set into curtains and guitarist Johan sporting a scruffy 'on-the-cusp-of-grunge' shirt, hanging loose over his trousers. Drummer Dan is at it too, in an oversized jumper and jeans. The boyish charms end there, though. They're a surly bunch, and the effects of life on the road weigh heavy on their young faces. If they're excited to be here, they're keeping it well under wraps. But that's OK, because these four Danish punks, all in their early twenties, bring a rep for a fierce and physical show with them to this chilly, no-frills cellar.

As 'New Brigade' kicks off, the circle pit explodes into action, decimating any boundaries between band and audience, or chaos and violence. Elias lands a hand on the largest participant and spins him around by his hood, unsure of whether to finish off his prey or merely toy with it. Before long, his vocals are delivered from the cold tiled floor as he becomes the victim of his own stage set-up, tripping over an upturned monitor, momentarily lost in a dog-pile of bodies. The rest of the band look on, nonplussed, studiously churning out the deceptively intricate riffs and beats that make up the new album 'You're Nothing' (due in February), laying out a solid framework for their frontman to create havoc in.

When Dan kicks out the marching beat of 'Morals', Elias, with cracked lips and a provocative stare, pushes his chest out at the audience, arms open wide and screams, in an aggressive drawl, "*Where's your morals?*" He swings off the microphone stand and into their faces, like an unhinged old crooner, on the verge of losing his cool. When the band play 'You're Nothing' they do so as though they're running out of patience with their own music and with life itself, clattering through their melodic punk blueprint with cocksure abandon.

Iceage may have a new album on the way but this is no 'testing out new material' tour. As confidence in their songwriting has developed, it's made for an even more powerful live show, with the emotional intensity ramped up to 11.

Hayley Avron

BACKSTAGE WITH ICEAGE...

...'NEW BRIGADE' VS 'YOU'RE NOTHING'

Johan: "It is both harder and softer... I think it's just that you become better at doing what you try to do and getting it through with your music. Some of the old stuff, we were still trying to figure out how to make some of the noises. Now, we can do more of what we want to do."

Elias: "We grew, I guess."

...GETTING PHYSICAL AT THE LIVE SHOW

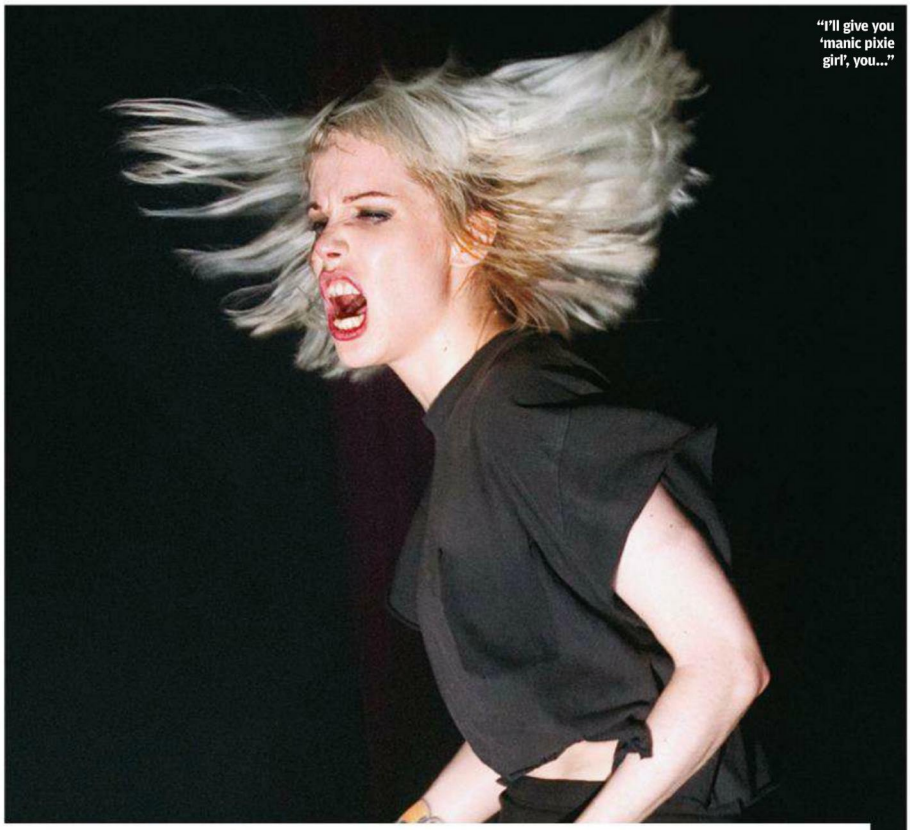
Johan: "But we don't do that. The audience do that."

Elias: "We just play."

...BEING CONFRONTATIONAL

Elias: "I just do what I feel like doing and of course, sometimes, you want to get frustration out and it's an opportunity to do this. Normally it's a way of seeing if you can pass emotion to other people. It might be intimidating."

TOM MARTIN



"I'll give you 'manic pixie girl', you..."

ROSS GILMORE

CRYSTAL CASTLES

ABC, GLASGOW MONDAY, NOVEMBER 26

They've grown emotionally and musically, and now Ethan and Alice can rip your heart out as well as your face off

When Ethan Kath and Alice Glass first came together in 2004, like two strains of the same disease, it's unlikely they ever imagined themselves being where they are now. The ascension of Crystal Castles from chiptune madheads to mainstream midsize venue-fillers has been remarkable, not least because three-quarters of their audience is comprised of the kind of nine-to-five normals you suspect they'd loathe. What began as two lifelong outsiders making anarchic 8-bit rave-punk has turned into something unaccountably popular, but crossover success comes at a price, and for Glass and Kath it's that they no longer seem as shocking or dangerous as they once did.

Whereas their music used to sound like your brain in the midst of a grand mal, new album '(III)' marks a distinct softening, a more melodic, less abrasive direction epitomised by tunes such as 'Wrath Of God'. They still take sadistic relish in strobe lights and intense volume, but at no point does tonight approach the misrule and malevolence of years gone by. Instead, we get something *truly* surprising: an emotional gamut that runs beyond mere nihilism.

Tonight's show, like the others on this tour, is dedicated to a Crystal Castles fan and blogger who recently died of cancer. As a result, 'Crimewave' (augmented by a middle section where Glass repeatedly intones "*We... love... you*") takes on a mournful and subdued quality; and later, when they return to encore with 'Sad Eyes', she asks the crowd to raise their lighters aloft in tribute to him. You can tell his passing has deeply affected Glass (Kath, as ever, is utterly inscrutable), and it's altered the whole vibe of this show from a ritual of hate to the celebration of a life.

Of course, this is still Crystal Castles, and Glass still spends most of the gig flickering between pulses of strobe lighting like a skeletal zoetrope figure, or writhing among the crowd like a manic pixie nightmare girl, ready to throw a punch at anyone who gets a bit grabby (thankfully, she never has to). And if Crystal Castles aren't quite as chaotic as they used to be, on the likes of 'Doe Deer' and the closing 'Yes No', you're still reminded of the elemental, skull-buggering power they're occasionally capable of wielding. Age may be mellowing them, but when you start out from a place as bleak and blackhearted as this, it's all relative. ***Barry Nicolson***

WHAT TWITTER THOUGHT

@lewismcc19
"Constant noise and pure strobe at crystal castles. Watched my life in stop motion"

@cyberkaty
"I can't get over the fact that I just seen crystal castles live"

@Palevvv
"Crystal Castles you were unreal tonight"

@da_fr0g_father
"Crystal castles was insane think I've got brain damage though"

PURITY RING

THE HAUNT, BRIGHTON THURSDAY, NOVEMBER 22

Seventeen lanterns hanging from rods, one bright light inside a bass drum and eight touch-triggered bulbs are dotted around Corin Roddick's synths and drum machines. Changing colour and pulsating with the beats, basslines and vocals, Purity Ring's lighting rig is a spectacle. A band with only one album's worth of material playing a venue as small as The Haunt rarely put as much thought into their stage design as this Canadian duo have. Their set lasts less than an hour but in that time the audience is given far more than just faithful renditions of 'Crawlersout' and 'Ungirthed' from their debut 'Shrines'. Manipulating James' vocals as she sings, Roddick turns the songs into dub versions, turning up the bass and echoing lyrics and beats around the room while the audience lap it up, equally transfixed by James' child-like voice and Roddick's haunted house. Neither of them talk between songs, and time isn't wasted on allowing the crowd to applaud. It's three-quarters in to their 11-song set before James finally speaks: "Thank you for coming and making it feel so good," she says after 'Fineshrine'. Three sinister songs later ('Belispeak', 'Obedear' and 'Cartographist') the lights flicker and fade out, the pair walk offstage, and it's clear from the rapturous audience response that the gratitude is reciprocated. A second album and bigger venues can't come quickly enough. ***Tom Hasson***

A*M*E

THE SCOTCH CLUB, LONDON
WEDNESDAY, NOVEMBER 21

This might be the fanciest place ever to see a gig: wood-panelled fireplaces, crystal glasses, free cupcakes. It ain't the Barfly, that's for sure. So A*M*E's opening line is a little incongruous in these haughty surroundings. "I might look like I'm sitting on Pampers, but this embellished skirt is digging into my thigh," says the spectacularly dressed 18-year-old pop star otherwise known as Amy Kabba as she shuffles around on her chair. From the second she starts singing you can see why she needs to perform in a palace. Songs like 'Play The Game Boy' are filled with cheeky asides, slang and bundles of personality. She guffaws at someone in the audience getting told off for filming – "Ooh, you rebel!" – and during one song mocks Jessie J's habit of breaking into ad-lib mode. Ironically, A*M*E is signed to the record label run by the nation's biggest bore-off, Gary Barlow. No doubt he doesn't care for her funny asides and bold fashion sense. All he cares about is the voice, and A*M*E's got pipes that could power a steam train. For tonight's stripped-back performance, she's accompanied only by an acoustic guitar and a bloke playing the cajon, giving room for her booming vocals to shine. She'll be a star. ***Sam Wolfson***

HYPE WILLIAMS

TUFNELL PARK DOME, LONDON
SATURDAY, NOVEMBER 24

Psssh. Another gust of dry ice catches *NME* square in the face, as Hype Williams do their best to turn this crumbling ballroom in north London into a winter white-out; a post-rave Narnia. A trumpet whines in the gloom, a lazy strobe induces casual heart palpitations. *Psssh.* Another gust. Live shows by this mysterious London duo are A Happening, albeit not the '60s sort where everyone takes LSD and removes their clothes, but something eerie and post-millennial, thriving off dislocation and confusion. Before the show, the PA blasts cheerful salsa and dancehall hits. But then, as the fog rolls in, things turn weird. As Dean Blunt's illuminated hands hover over the controls, dislocated sounds issue out of the mist: the scream of emergency vehicles; the clunk-click of a primed rifle; at one point, mystifyingly, the eh-err sound effect from *Family Fortunes*. The music, when it comes, is bizarre and beautiful, a half-remembered dream of hallucinogenic synths, bass shudders and jaggedly applied club rhythms. It peaks with a gorgeous 'Galice', like a love song filtering out over some illicit pirate radio broadcast that finds Inga Copeland lost in the mist, breathing, "*Why don't you spin me around and around...*" as broken snares echo the repetitive flicker of the strobes. Then there's one last *pshhh*, a whoosh of bass, and even right there, bang in the middle of a crowd, you're just one body, alone, bouncing around in the dark. Whatever you make of their records, you have to see Hype Williams live. It's a sensory overload up there with My Bloody Valentine. Their best mindfuck yet. ***Louis Pattison***

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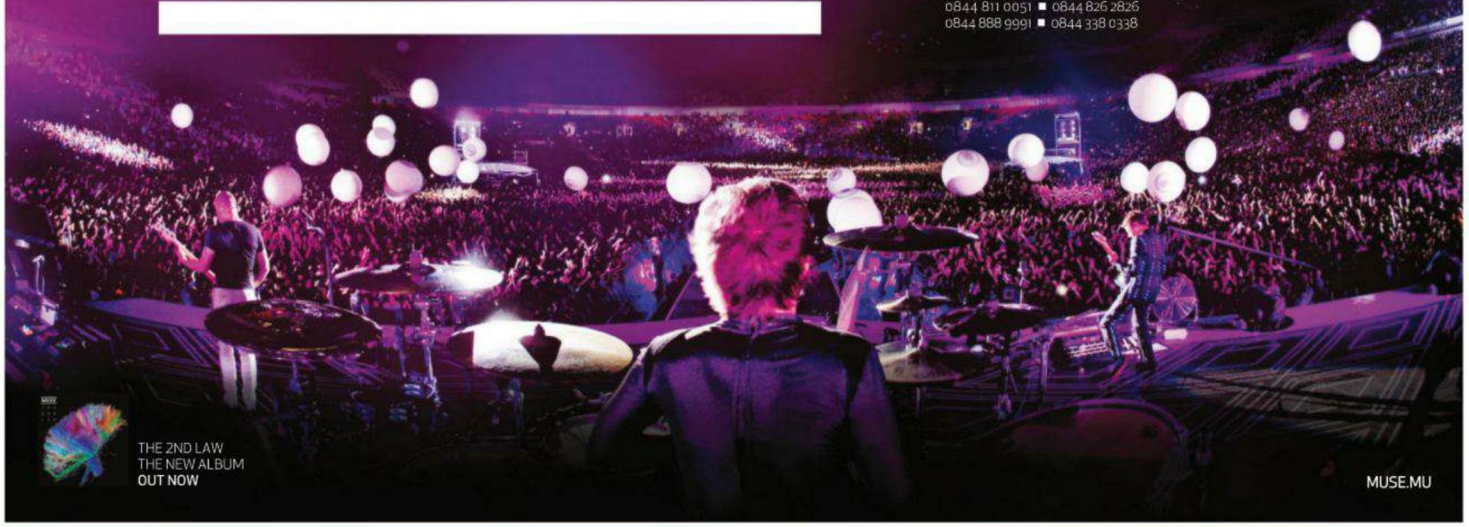

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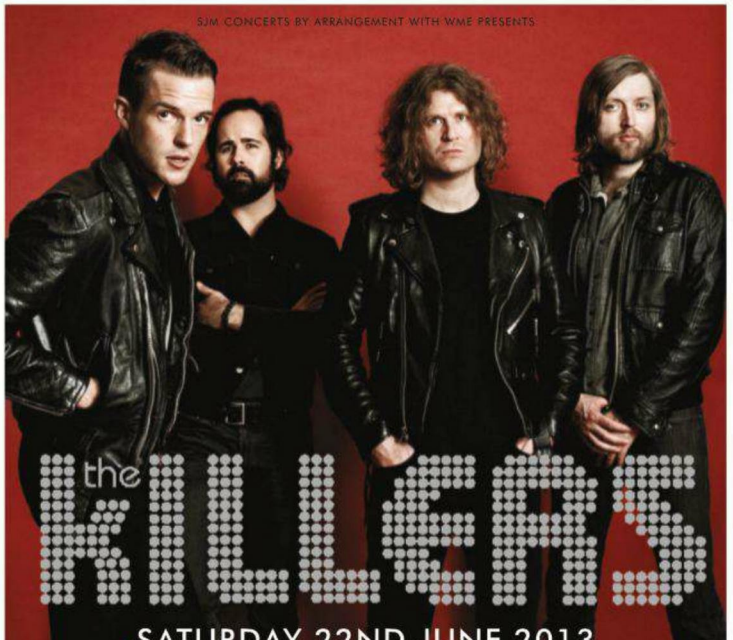

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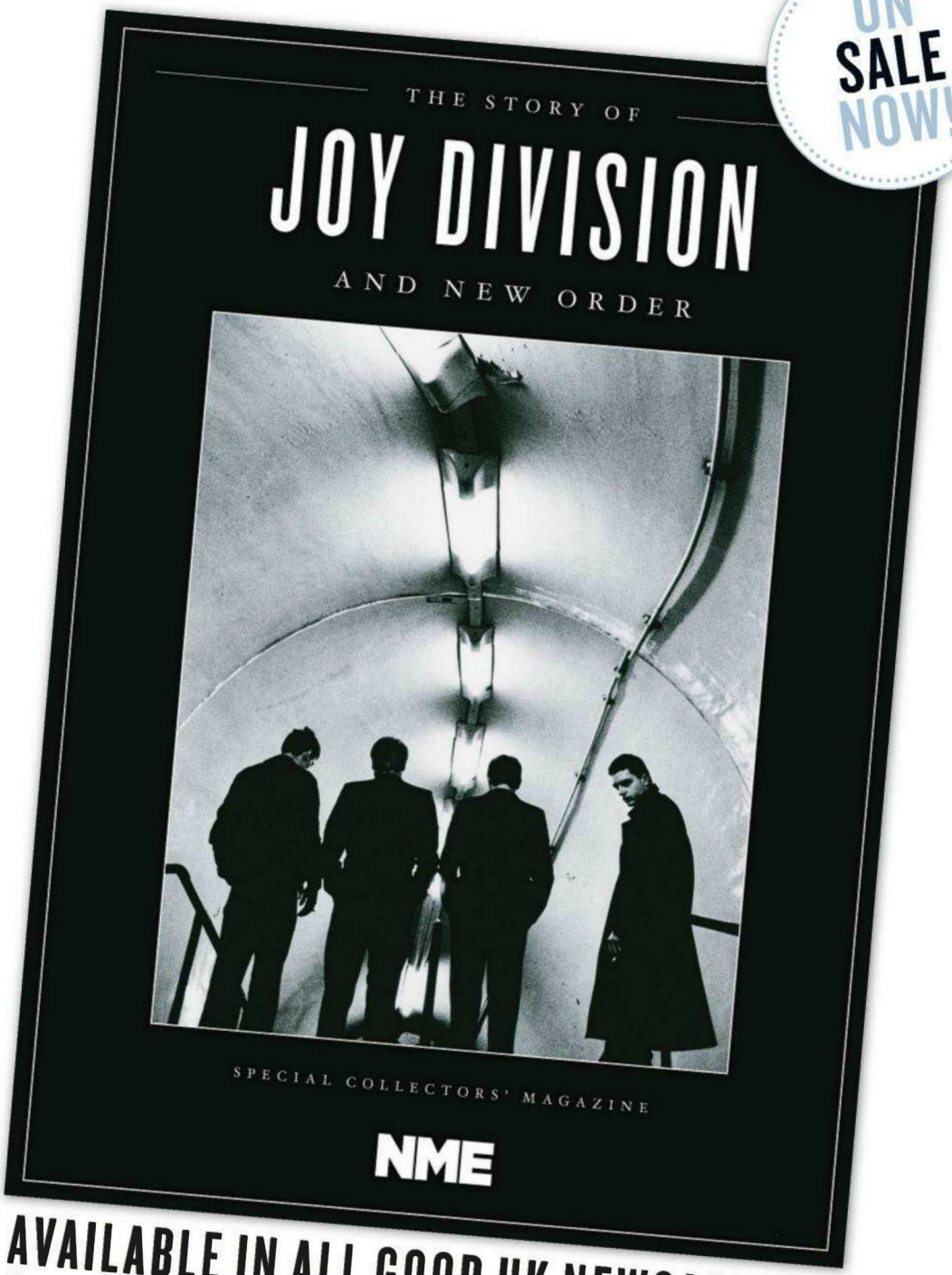

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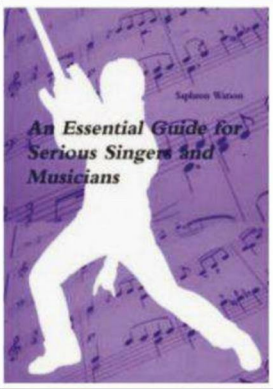

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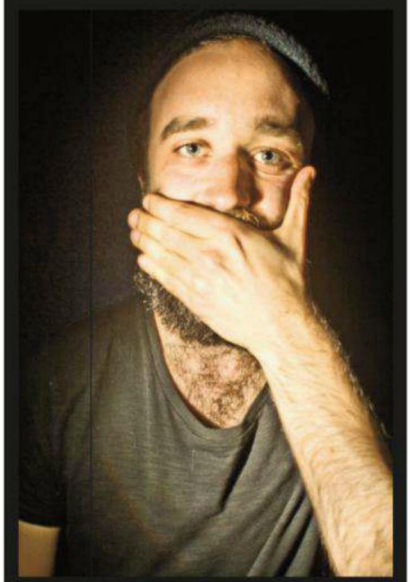

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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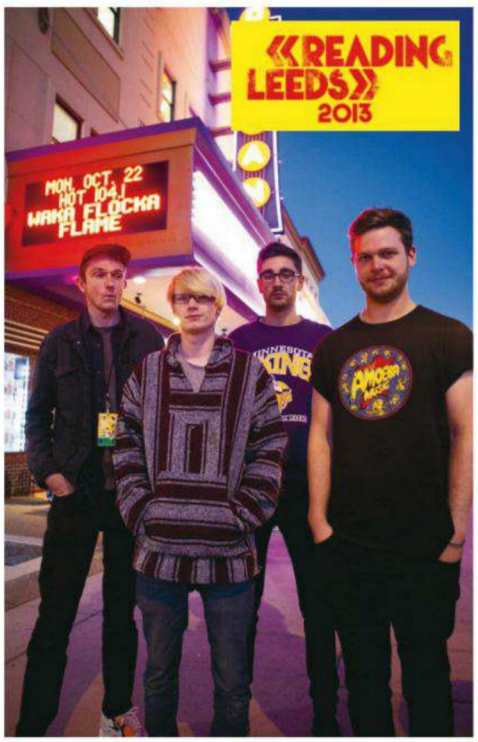


READING AND LEEDS FESTIVALS 2013

STARTS: Reading Richfield Avenue and Leeds Bramham Park, Aug 23

DON'T MISS

This year's Reading and Leeds confirmed that, even if there are too many festivals, these two still know how to do it *very* right. Odd Future told the stage to go fuck itself; Crystal Castles declared war on the whole thing; Palma Violets and Savages battled it out to be the most exciting newbies. Good news, then, that both festivals are back next year with the promise of being even better. Alt-J are playing, as are Deftones, Sub Focus and Boy Better Know (with Skepta and Wiley). Tickets for 2013 are on sale at 2012 prices until December 31. There's also a deposit scheme where you can put down cash to secure your ticket, and pay the rest off before March 31, 2013. Deposit scheme tickets are also at the 2012 prices. Visit *readingfestival.com* and *leedsfestival.com* for more details.

DINOSAUR JR

STARTS: Glasgow Arches, Jan 30

Celebrating 25 years of their 1987 classic 'You're Living All Over Me', J Mascis and co play UK dates in Glasgow, Leeds, Manchester, Brighton and Bristol.

UNKNOWN MORTAL ORCHESTRA

STARTS: London, Cargo, Feb 5

UMO celebrate the release of new album 'II' the day before with this special launch show, part of a world tour.

NME 2013 AWARDS TOUR

STARTS: Newcastle 02 Academy, Feb 7

Get set for 13 nights of madness with Django Django (pictured), Miles Kane, Palma Violets and Peace.

THE KILLERS

STARTS: Manchester Arena, Feb 17

The Killers have rescheduled their cancelled Manchester dates, after Brandon suffered from infected vocal cords. They'll play the city's Arena on Feb 17 and 18.

CLINIC

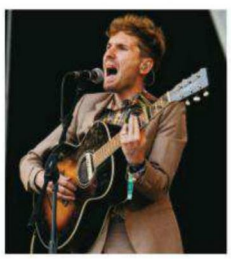
STARTS: Newcastle The Cluny, Feb 28

The Domino band tour their most recent (and seventh) record 'Free Reign' on a four-date tour. They'll visit Glasgow (Mar 1), Manchester (2) and London (7) too.

WILLY MASON

STARTS: London KOKO, Mar 7

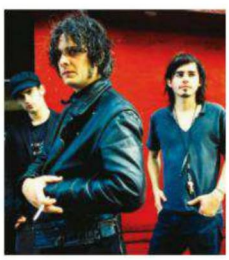
Mason puts away the carpentry for a bit longer to play these two UK dates in March. After a show at KOKO he'll travel to Liverpool Kazimier (Mar 12).



STORNOWAY

STARTS: Manchester Band On The Wall, Mar 12

The island-lovers head off on a UK tour next March. After Manchester, catch their euphoric folkiness in Bath (Mar 21) and London (27).



BLACK REBEL MOTORCYCLE CLUB

STARTS: Manchester HMV Ritz, Mar 24

Still no doubt spreading their love like a fever, BRMC head out on a six-date UK tour in March next year.

EDWYN COLLINS

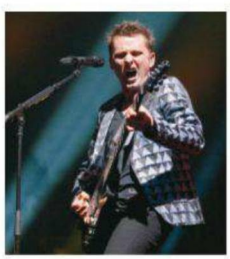
STARTS: Leeds Brudenell Social Club, Apr 12

The Orange Juice legend, solo artist, producer and label boss plays 11 dates next year, ending in Brighton on April 25.

TWO DOOR CINEMA CLUB

STARTS: Wolverhampton Civic Hall, Apr 26

Missed out on tickets to the Belfast band's Jan/Feb tour? Don't worry, because they've booked dates for April.



MUSE

STARTS: Coventry Ricoh Stadium, May 22

Matt and co are taking their huge sound to the stadiums. Following Coventry they'll play two dates at London Emirates (May 25, 26) and Manchester Etihad (Jun 1).

FIELD DAY

STARTS: London Victoria Park, May 25

Field Day starts off the festival season with a big east London party featuring Animal Collective, Bat For Lashes (pictured), Fucked Up, Disclosure and TNGHT.

RICHARD JOHNSON, ROSS GILMORE, RHIAN ASKIN, DAN DENNISON, VIKTOR FRANKOWSKI, PAMELA LITTKY

PICK *of the* WEEK

What to see this week? Let us help

FLORENCE + THE MACHINE

STARTS: London O2 Arena, Dec 5 and 6

NME PICK

She might have released her career-defining second album 'Ceremonials' in 2011, but it was in 2012 that Flo really started to own music. She had her first two Number One singles ('Spectrum' and the Calvin Harris collab 'Sweet Nothing') and was nominated for two Brits. Then a performance before Kasabian at Reading proved she could work main-stage rock crowds as well as any Royal Albert Hall gig. So this upcoming arena tour is going to have the feel of a victory lap. And not just for her, because she's taking LA trio Haim along with her. The sisters have announced their arrival with stomping anthems like 'Forever' and a gobbiness that's been absent in music since Lily Allen semi-retired. Make sure to join the party when they play two dates at London O2 Arena, then Coventry Ricoh Arena (Dec 8), Aberdeen AECC (9), Liverpool Echo (10) and, next week, Dublin O2 (12).

Everyone's Talking About JAMES BLAKE

STARTS: Manchester Gorilla, Dec 6

Blakey has said that his new material is going to be clubby and "more aggressive" due to all the dancing he's been doing since 2011's 'James Blake'. Is it goodbye blubstep, hello clubstep? His recent gigs in Paris showed he's adding more oomph to his old songs so it's all looking good for new tunes in 2013.

Don't Miss ENTER SHIKARI

STARTS: Manchester HMV Ritz, Dec 6

When *NME* joined the St Albans band in Russia recently their fans did stuff like light flares inside the venues, make them homemade gifts and scream at them to play their cover of Carly Rae Jepsen's 'Call Me Maybe'. Smart money says it's going to be just as wild when they arrive back in the UK for their biggest tour to date.

Radar Star FIDLAR

STARTS: Manchester Soup Kitchen, Dec 6

They! Drink! Cheap! Beer! So! Fuck! You! Expect sales of Tesco's 'Bière Spéciale' to soar this week as the LA skate punks arrive in the UK for a sharp short dose of mayhem. Expect them to rush through the 'Don't Try' EP, manically preview debut album 'FIDLAR' and try to sink as many brews before chuck-out time as poss.

WEDNESDAY

December 5

ABERDEEN
Gun Lemon Tree 01224 642230

BATH
The Saw Doctors Komedia 0845 293 8480

BELFAST
The Lost Brothers Errigle Inn 028 9064 1410

BIRMINGHAM
Hope & Social Hare & Hounds 0870 264 3333
Kris Kristofferson Town Hall 0121 780 3333
Pete Morton Red Lion 0121 444 7258
Victories At Sea/Prisms Bulls Head

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Martha Wainwright Trinity 01179 351 200
Simian Ghost Louisiana 0117 926 5978

CARDIFF
Public Service Broadcasting Buffalo Bar 02920 310312
Therapy? The Globe 07738 983947

EDINBURGH
Alex Taylor Band Voodoo Rooms 0131 556 7060
Dappy HMV Picture House 0844 847 1740
Jess Morgan Third Door 0131 225 6313
June Tabor Queen's Hall 0131 668 2019

GATESHEAD
Wild Beasts Sage Arena 0870 703 4555

GLASGOW
The Human League O2 Academy 0870 477 2000
Mission Of Burma Mono 0141 553 2400
Mumford & Sons/Dawes/Post War Years SECC 0141 248 3000
Red Fang Ivory Blacks 0141 221 7871

HOVE
Kunt And The Gang Brunswick 01273 735254

HULL
Gentleman's Dub Club Fruit Hull 01482 221113

LEEDS
All The Young Brudenell Social Club 0113 243 5866
The Kabeedies Oporto 0113 245 4444
Martin Simpson Trio Howard Assembly Room 0113 243 9999
Nick Pride And The Pimptones Smokestack 0113 2452222

LEICESTER
Sam Forrest Soundhouse 07830 425555
TRC/Prowler Sumo 0116 285 6536

LIVERPOOL
Chilly Gonzales Capstone Theatre 0151 291 3578
The Raveonettes Eric's Club

LONDON
Alice Russell XOYO 020 7729 5959
Ana Silvera Green Note 0871 230 1094
Ben Folds Five O2 Academy Brixton 0870 477 2000
Beth Orton Union Chapel 020 7226 1686
Blasted/Blood Command Old Blue Last 020 7613 2478
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Chris Corsano Café Oto 0871 230 1094
Colorama Sebright Arms 020 7729 0937
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Go-Zilla New Cross Inn 020 8692 1866
Jack Hayter Queen's Head 020 8340 2921
Machine Room/The Red Kites Bull & Gate 020 7485 5358
Mark Mulcahy Bush Hall 020 8222 6955
Matthew Dear Fabric 020 7336 8898
Michael Kiwanuka Royal Festival Hall 020 7960 4242
Miniature Cities Enterprise 020 7485 2659
Obituary/Macabre/Psycroptic Garage 020 7607 1818
The Other Tribe Hoxton Square Bar and Kitchen 020 7613 0709
Patrick Wolf Rough Trade East 0207 392 7788
Romeo Down Troubadour Club 020 7370 1434
Sebastien Tellier O2 Shepherds Bush Empire 0870 771 2000
Slow Magic Shacklewell Arms 020 7249 0810
Soil/Fozzy Electric Ballroom 020 7485 9006
Sserpress/Human Wave Attack Power Lunches Arts Café
The Street Dogs/The Downtown Struts Underworld 020 7482 1932
Suuns Village Underground 020 7422 7505
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US Girls The Lexington 020 7837 5387
The Wave Pictures Dingwalls 020 7267 1577
Willy Mason Scala 020 7833 2022

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Boris Islington Mill 0871 230 1094
Get Cape. Wear Cape. Fly NQ Live 0161 834 8180
Graveyard Ruby Lounge 0161 834 1392
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Tulisa Arena
Melanie Pain Deaf Institute 0161 330 4019
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Twenty Twenty Roadhouse 0161 228 1789
The 1975 Sound Control 0161 236 0340

MILTON KEYNES
Mostly Autumn Stables 01908 280800

NEWCASTLE
InMe Cluny 0191 230 4474
Orbital/Nathan Fake O2 Academy 2 0870 477 2000
Steve Vai City Hall 0191 261 2606

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Anaal Nathrakh Waterfront 01603 632 717
Gary Numan UEA 01603 505401
Peace/Gabriel Bruce Arts Centre 01603 660 352

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Art Of Burning Water Chameleon 0115 9505097
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Rusko University 01752 663337

PORTSMOUTH
Buckcherry Wedgewood Rooms 023 9286 3911
Rizzle Kicks Guildhall 023 9282 4355

SHEFFIELD
Derrin Naeundorf Greystones 0114 266 5599

SOUTHAMPTON
With The Punches Joiners 023 8022 5612

STOKE ON TRENT
Canterbury Sugarmill 01782 214 991

ST ALBANS
The Xcerts Horn 01727 853 143

WREXHAM
Blitz Kids Central Station 01978 358780

YORK
Tinchy Stryder Fibbers 01904 651 250

Peace, Arts Centre, Norwich

JENN FIVE, RICHARD JOHNSON, VIKTOR FRANKOWSKI, DEREK BREMNER, WILL IRELAND, POONEH GHANA

THURSDAY
December 6

BATH
Chris Helme Chapel Arts Centre 0122 5404445
The Xcerts Moles 01225 404445

BIRMINGHAM
Anaal Nathrakh/Morgue Orgy/No Reality/Kataleptic Flapper 0121 236 2421
Band Of Skulls HMV Institute 0844 248 5037
Chase & Status (DJ Set) O2 Academy 0870 477 2000
Her Dark Embrace O2 Academy 3 0870 477 2000
Peter Andre NIA 0121 780 4133
Red Fang HMV Institute (Library) 0844 248 5037
Stealing Sheep Hare & Hounds 0870 264 3333
Ultraista Rainbow 0121 772 8174

BRIGHTON
The xx Dome 01273 709709
The Fleshtones Prince Albert 01273 730 499
Rizzle Kicks Centre 0870 900 9100
Rusko Digital 01273 202407
Sebastien Tellier Coalition 01273726858
Soil Concorde 2 01273 673 311

BRISTOL
The Idiot Bastard Band Fleece 0117 945 0996
This Is The Kit/Buke and Gase Polish Club 0117 973 6244

CARDIFF
Cate Le Bon/Perfume Genius Clwb Ifor Bach 029 2023 2199
Harbour Gwdihw Café Bar 029 2039 7933
UK Subs The Full Moon

DERBY
Beans On Toast Venue 01332 203545

EDINBURGH
Megan Blyth Third Door 0131 225 6313
Peter Hook And The Light Liquid Room 0131 225 2564

GLASGOW
Janne Westerlund Mono 0141 553 2400
Kris Kristofferson Royal Concert Hall 0141 353 8000

HULL
Canterbury Fruit Hull 01482 221113
Tinchy Stryder Tokyo 07711 580912

IPSWICH
Steve Vai Regent Theatre 01473 433100

LEEDS
Melanie Pain Brudenell Social Club 0113 243 5866
Rancid O2 Academy 0870 477 2000
Truckfighters Cockpit 0113 244 3446

LEICESTER
Me Vs Hero/With The Punches Soundhouse 07830 425555

LIVERPOOL
McFly/Flo Rida/JLS/Labrinth/Little Mix/Stooshe/Lawson/Amelia Lily Echo Arena 0844 8000 400
The View O2 Academy 0870 477 2000

LONDON
Army Of Walking Corpses Black Heart 020 7428 9730
Boris Scala 020 7833 2022
Brand New Heavies Jazz Café 020 7916 6060
Buckcherry Electric Ballroom 020 7485 9006
Dawn Day Night Shacklewell Arms 020 7249 0810
Disclosure Plan B 08701 165421
Florence + The Machine/Haim O2 0870 701 4444
For Today Underworld 020 7482 1932
Graveyard O2 Academy Islington 0870 477 2000
The Kabeedies/These Ghosts/Rory McVicar/Alloy Ark Garage (Upstairs) 0871 230 1094
Kathleen Edwards Bush Hall 020 8222 6955
Kurt Vile & The Violators/Dark Dark Dark/Lower Dens HMV Forum 020 7344 0044
Ladybear/Molly McQueen/Jamie Martyr/Gallows Ghost Troubadour Club 020 7370 1434
Local Natives Hoxton Square Bar and Kitchen 020 7613 0709
The Meds Collective/Alonestar/Left Step Band Half Moon 020 7274 2733
Mission Of Burma Birthdays
Miss May I Garage 020 7607 1818
Petite Noir Cargo 0207 749 7840
Robyn Hitchcock/John Paul Jones Cecil Sharp House 020 7485 2206
States Of Emotion Sebright Arms 020 7729 0937
Theme Park Electrowerkz 020 7837 6419
Tim Edey/Brendan Power Slaughtered Lamb 020 8682 4080
The Tin Can 44s Powers Bar 0207 624 6026
Veronika Vesper Inspiral Lounge 020 7428 5875
The Victorian English Gentlemens Club Bull & Gate 020 7485 5358
The 1975 Barfly (Upstairs) 0870 907 0999

MANCHESTER
Ben Lovett (Mumford & Sons) Ruby Lounge 0161 834 1392
Clockwork Radio Nexus Art Café 0161 236 0100
Crooked Fingers Castle Hotel 0161 237 9485
Electric Six Club Academy 0161 832 1111
Enter Shikari/Cancer Bats HMV Ritz 0161 236 4355
FIDLAR Soup Kitchen 0161 236 5100
Gary Barlow O2 Apollo 0870 401 8000
God Is An Astronaut Academy 3 0161 832 1111
James Blake Gorilla 0161 832 1111
Mark Mulcahy Night & Day Café 0161 236 1822
Skrillex Warehouse Project 0161 835 3500
Wild Beasts/Gwilym Gold Sound Control 0161 236 0340

Skrillex, Warehouse Project, Manchester

MILTON KEYNES
The Moulettes Stables 01908 280800

NEWCASTLE
Art Of Burning Water/Grace/Tide Of Iron/End Now Northumberland Arms 0191 232 6048
The Damned O2 Academy 2 0870 477 2000
The Downtown Struts Trillians 0191 232 1619
Runrig City Hall 0191 261 2606

NORWICH
Dreadzone Waterfront 01603 632 717
Squeeze UEA 01603 505401

NOTTINGHAM
Admiral Fallow Bodega Social Club 08713 100000
Beth Orton Rescue Rooms 0115 958 8484
Little Angels/Skin Rock City 08713 100000
Madness Capital FM Arena 0115 948 4526
The Wave Pictures Maze 0115 947 5650

PLYMOUTH
Jaguar Skills University 01752 663337

PORTSMOUTH
State Of The Union Cellars 0871 230 1094
Therapy? Wedgewood Rooms 023 9286 3911

READING
Bastille Sub89 0871 230 1094

SOUTHAMPTON
Alabama 3 Brook 023 8055 5366
Foals The Cellar 023 8071 0648
Peace/Gabriel Bruce Joiners 023 8022 5612

STIRLING
Get Cape. Wear Cape. Fly Tolbooth 01786 274000

STOKE ON TRENT
Gentleman's Dub Club Sugarmill 01782 214 991

ST ALBANS
The Escapists Horn 01727 853 143

WOLVERHAMPTON
Gary Numan Wulfrun Hall 0870 320 7000
Stars Slade Room 0870 320 7000

YORK
Dan Baird's Homemade Sin Fibbers 01904 651 250
Mostly Autumn Grand Opera House 01904 671818

FRIDAY
December 7

ABERDEEN
Fake Blood Snafu 01224 596 111

BELFAST
The Raglans MAC 028 9023 5053

BIRMINGHAM
Illflower/Infractor O2 Academy 3 0870 477 2000
Island Three The Ballroom 0121 448 0797
Jupiter Ate Flapper 0121 236 2421
Mumford & Sons/Dawes/Post War Years LG Arena 0121 780 4133
Scroobius Pip HMV Institute (Library) 0844 248 5037
Waka Flocka Flame HMV Institute 0844 248 5037

BOURNEMOUTH
Foals/Trophy Wife 60 Million Postcards 01202 292 697

BRIGHTON
Buckcherry Concorde 2 01273 673 311
Graveyard The Haunt 01273 770 847
Rizzle Kicks Centre 0870 900 9100

BRISTOL
Beth Orton Thekla 08713 100000
The Blue Aeroplanes Fleece 0117 945 0996
Ellie Goulding O2 Academy 0870 477 2000

BURY
Slack Alice The Met 0871 230 1094

DUBLIN
The xx Olympia 00 3531 679 3323

EDINBURGH
Oh No HMV Picture House 0844 847 1740
The Sunpilots Bannermans 0131 556 3254

GLASGOW
Anaal Nathrakh Classic Grand 0141 847 0820
Dan Baird's Homemade Sin O2 ABC 0870 903 3444
FIDLAR Cathouse 0141 248 6606
God Is An Astronaut Oran Mor 0141 552 9224
Gun The Garage 0141 332 1120
The London Diehards/The Warriors/The Hateful Ivory Blacks 0141 221 7871
Runrig Barrowlands 0141 552 4601

GUILDFORD
Death Rattle Boileroom 01483 539 539

LEEDS
Castrovalva The Library 0113 2440794
Get Cape. Wear Cape. Fly (acoustic) Wardrobe 0113 222 3434
Juffage Wharf Chambers
Motus New Roscoe 0113 246 0778
Sebastien Tellier Cockpit 0113 244 3446
The State Of Georgia Milo 0113 245 7101
Stealing Sheep Brudenell Social Club 0113 243 5866

LEICESTER
Dark Dark Horse/Mono Cathedral 0116 253 2569
The Kabeedies/These Ghosts Firebug 0116 255 1228
Random Hand Soundhouse 07830 425555

LIVERPOOL
Madness Echo Arena 0844 8000 400
Pyro O2 Academy 2 0870 477 2000
Simian Ghost Bumper 0151 707 9902
The South Eric's Club
Thin Lizzy O2 Academy 0870 477 2000

LONDON
A Sweet Niche/The Display Team/Black In White/Max Hallett The Miller 020 7407 2690
Band Of Skulls O2 Academy Brixton 0870 477 2000
Binko Swink Windmill 020 8671 0700
Birds In A Row Fighting Cocks 020 8546 5174
Blonde Ambition Shacklewell Arms 020 7249 0810
Corpus Mortale Garage (Upstairs) 0871 230 1094
Crazy P/Mylo/Tensnake/Fenech-Soler XOYO 020 7729 5959
The Cryptics/Stand Down/Bobbie Peru/Octopus Dublin Castle 020 7485 1773
Fatboy Slim/Doorly/Shadow Child/Andy George/Jaymo Fabric 020 7336 8898
Gary Numan HMV Forum 020 7344 0044
Hunting Ulysses/The Vents/Paper Jets/The Late Yetis/The Blue Veils Enterprise 020 7485 2659
Iwan Rheon Monto Water Rats 020 7837 4412
The JB Conspiracy Underworld 020 7482 1932
Kathleen Edwards Bush Hall 020 8222 6955

CLUB NME
LONDON
RACE HORSES
KOKO
0844 847 2258

Kris Kristofferson Royal Festival Hall 020 7960 4242
The Len Price 3/The Fallen Leaves Half Moon 020 7274 2733
London Afrobeat Collective Rich Mix 020 7613 7498
Melanie Pain Union Chapel 020 7226 1686
The Men They Couldn't Hang Borderline 020 7734 5547
Mr C/Lost Child Jamm 020 7274 5537
My Dying Bride O2 Academy Islington 0870 477 2000
Plastician Cable Club 020 7403 7730
Race Horses Club NME @ KOKO 0870 4325527
Stars Garage 020 7607 1818
Sub Focus Electric Brixton 020 7274 2290
Therapy? KOKO 020 7388 3222
ThePeteBox Hoxton Square Bar and Kitchen 020 7613 0709
Tristan Inspiral Lounge 020 7428 5875
Vic Goddard & The Sexual Objects Boston Music Room 020 7272 8153

MANCHESTER
The Courteeners/The View Arena
Dreadzone Band On The Wall 0161 832 6625
Enter Shikari/Cancer Bats HMV Ritz 0161 236 4355
Rancid Academy 0161 832 1111
Steve Vai O2 Apollo 0870 401 8000
Stolen Peace Academy 3 0161 832 1111
Ultraista Deaf Institute 0161 330 4019
The Wave Pictures Night & Day Café 0161 236 1822

NEWCASTLE
The Black Keys/The Maccabees Metro Radio Arena 0870 707 8000
Danny Byrd Digital 01912 619755
Destroyer 666 Hoults Yard 0191 265 4282
Electric Six O2 Academy 0870 477 2000
The Human League City Hall 0191 261 2606

NOTTINGHAM
Ben Ottewell Bodega Social Club 08713 100000
InMe Rock City 08713 100000

OXFORD
The Resonators Cellar 01865 244 761

PRESTON
Orbital 53 Degrees 01772 893 000

READING
Violet Class/Mellor Queen's Arms 0118 957 6858

SHEFFIELD
The Age Of Glass Penelope's 01246 436 025
Canterbury Corporation 0114 276 0262
Dappy O2 Academy 0870 477 2000
Ultrasound Leadmill 0114 221 2828

SOUTHAMPTON
DJ Yoda Orange Rooms 02380 232333
The 1975 Joiners 023 8022 5612

STOKE ON TRENT
Hopes Die Last Minsters Bar 01782 416567

WAKEFIELD
The Xcerts The Hop 0871 230 1094

YORK
Admiral Fallow The Duchess 01904 641 413
Hope & Social Fibbers 01904 651 250

Stealing Sheep, Brudenell Social Club, Leeds

SATURDAY

December 8

ABERDEEN
The Xcerts The Tunnels 01224 211121

BATH
Blitz Kids/Eva Rose Green Park Tavern 01225 400050

BEDFORD
4 Skins/The Crack Esquires 01234 340120

BELFAST
Frank Turner Limelight 028 9032 5942
Scuba Stiff Kitten 028 9023 8700

BIRMINGHAM
Doors Alive O2 Academy 2 0870 477 2000
Rancid/Cock Sparrer/The Exploited/UK Subs The Ballroom 0121 448 0797
Sebastien Tellier HMV Institute 0844 248 5037
The 1975 HMV Institute (Temple) 0844 248 5037
6ix Foot Fall/As Night Dies Flapper 0121 236 2421

BOURNEMOUTH
InMe Sound Circus 01202 551802

BRIGHTON
Jaguar Skills Coalition 01273726858
Janne Westerlund Northern Lights 01273 747 096
Luke Sital-Singh The Hope 01273 723 568
Natalie Duncan The Haunt 01273 770 847
Native/Gnarwolves Sticky Mike's Frog Bar 01273 749 465
Shrag West Hill Hall 01273 327976

BRISTOL
Channel One/Twinkle Brothers Trinity 01179 351 200

CARDIFF
The Keys Clwb Ifor Bach 029 2023 2199
Scroobius Pip The Gate 0871 230 1094

CARLISLE
Bandcamp!/Sheepwagon Brickyard 01228 512 220

COLCHESTER
The Blockheads Arts Centre 01206 500900

COVENTRY
Bastille Kasbah 024 7655 4473
Florence + The Machine/Haim Ricoh Arena 0871 230 1094

DUBLIN
The xx Olympia 00 3531 679 3323

DUNFERMLINE
Shed Seven Glen Pavillion 01383 739272

EDINBURGH
All The Young Electric Circus 0131 226 4224
The Bare Bones/Inceyte/Pocket Rocket Henry's Cellar Bar 0131 221 1288
Laceration/Engorgement/Indecent Excision/Iniquitous Savagery
Cemtex Bannermans 0131 556 3254
Runrig Usher Hall 0131 228 1155
Thin Lizzy HMV Picture House 0844 847 1740

EXETER
Gravenhurst Phoenix 01392 667080

GLASGOW
Admiral Fallow Barrowlands 0141 552 4601
The Black Keys/The Maccabees SECC 0141 248 3000
Destroyer 666/Bonesaw/Solstheim Ivory Blacks 0141 221 7871
Glasvegas The Garage 0141 332 1120
Little Angels O2 ABC 0870 903 3444
Mull Historical Society King Tut's Wah Wah Hut 0141 221 5279
Steve Harley Oran Mor 0141 552 9224
Waka Flocka Flame Arches 0141 221 4001
The Wave Pictures Nice'n'Sleazy 0141 333 9637

HOVE
Killing Fields Of Ontario Brunswick 01273 735254

LEEDS
Boris Brudenell Social Club 0113 243 5866
Dappy O2 Academy 0870 477 2000
The Dunwells Wardrobe 0113 222 3434
Euros Childs Wharf Chambers
Gentleman's Pistols Packhorse 0113 245 3980
The Hypes The Library 0113 2440794
The Wind-Up Birds Fox & Newt 0113 243612

LEICESTER
Canterbury O2 Academy 3 0870 477 2000
The Men They Couldn't Hang Musician 0116 251 0080

LIVERPOOL
Ellie Goulding O2 Academy 0870 477 2000
Joe Stilgoe Philharmonic 0151 709 3789
The Other Tribe Shipping Forecast 0151 709 6901
Steve Craddock/Joe Symes And The Loving Kind/The Telephones/The Fireflies O2 Academy 2 0870 477 2000

LONDON
Alabama 3 HMV Forum 020 7344 0044
Baauer KOKO 020 7388 3222
Codes In The Clouds/The Light Parades Roadtrip 020 7253 6787
The Fleshtones Shacklewell Arms 020 7249 0810
Heatsick/Konx-Om-Pax/Lee Gamble The Waiting Room 020 7241 5511
IQ O2 Academy Islington 0870 477 2000
Kashii Birthdays
Kindred The Family Soul Jazz Café 020 7916 6060
La Femme Old Blue Last 020 7613 2478
Lisa Knapp Union Chapel 020 7226 1686
Mono Village Underground 020 7422 7505
Nils Petter Molvaer Bishopsgate Institute 020 7392 9220
Ninebar/Think Twice/Grim/Inherit Grosvenor 0871 223 7992
Numbers Warehouse Party Oval Space 0 20 7033 9932
Overthrow Nambucca 020 7272 7366
Pearson Sound/Rhadoo Fabric 020 7336 8898
Psychemagik Book Club 020 7684 8618
Tough Love Cargo 0207 749 7840
Truckfighters Underworld 020 7482 1932
Twenty Twenty Garage (Upstairs) 0871 230 1094
We Are The Physics/Dingus Khan/Team X Buffalo Bar 020 7359 6191
You Me At Six/Deaf Havana/We Are The Ocean Wembley Arena 0870 060 0870

MANCHESTER
Chemical Brothers/Maya Jane Coles/James Murphy/Andrew Weatherall Warehouse Project 0161 835 3500
Crazy Arm/Bangers/The Arteries
Esoteric Youth/Calvinball
Wooderson/Hammers/The Dauntless Elite Kraak 07855 939 129
The Damned HMV Ritz 0161 236 4355
The Human League O2 Apollo 0870 401 8000
Stealing Sheep Deaf Institute 0161 330 4019
US Girls Castle Hotel 0161 237 9485
Yes Sir Boss/Lazy Habits Band On The Wall 0161 832 6625

MILTON KEYNES
Peter Cox Stables 01908 280800

NEWCASTLE
Dan Baird's Homemade Sin O2 Academy 2 0870 477 2000
Madness Metro Radio Arena 0870 707 8000
Squeeze City Hall 0191 261 2606

NORWICH
Pout At The Devil/Wicked Faith Waterfront 01603 632 717

NOTTINGHAM
Gary Numan Rock City 08713 100000
In Isolation Old Angel 0115 950 2303
Mumford & Sons/Dawes/Post War Years Capital FM Arena 0115 948 4526
Tigercats Chameleon 0115 9505097

SHEFFIELD
Electric Six O2 Academy 2 0870 477 2000
Orbital O2 Academy 0870 477 2000
Pulp/Richard Hawley Motorpoint Arena 01142 565656

SOUTHAMPTON
Race Horses Lennons 023 8057 0460
Sons And Lovers Unit 02380 225612

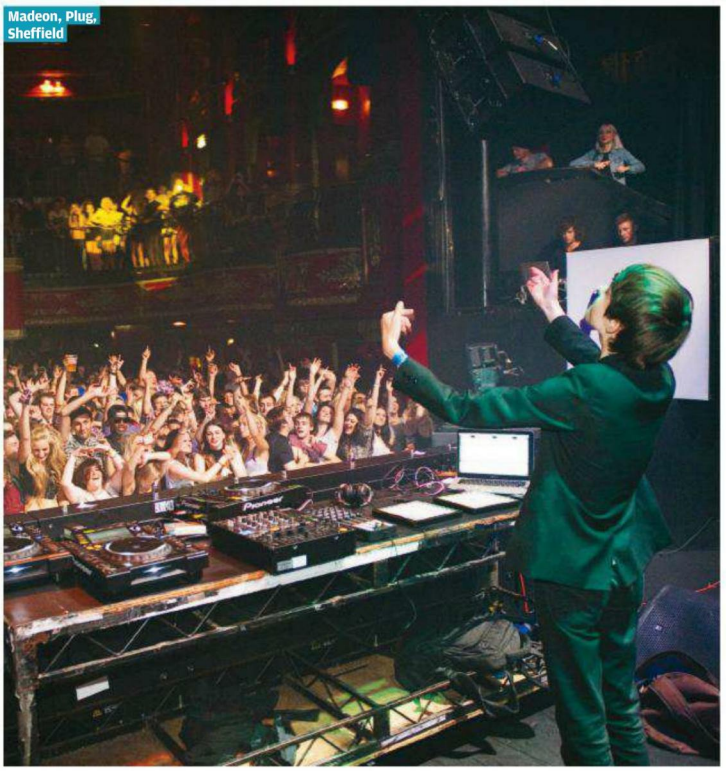
STOKE ON TRENT
Sinpusher The Famous Lion 01782 846780

YORK
Cancer Bats Fibbers 01904 651 250

The Black Keys, SECC, Glasgow

SUNDAY

December 9


Madeon, Plug, Sheffield

ABERDEEN
Florence + The Machine/Haim AECC 0870 169 0100

BELFAST
Little Angels Limelight 028 9032 5942

BIRMINGHAM
The Black Keys/The Maccabees NIA 0121 780 4133
Cerys Matthews Glee Club 0870 241 5093
Orbital/Nathan Fake/Auction For The Promise Club O2 Academy 0870 477 2000
Owls Flapper 0121 236 2421
Pretentious Class Roadhouse 0121 624 2920
Rich Robinson HMV Institute 0844 248 5037
Sam Forrest Actress & Bishop 0121 236 7426

BLACKPOOL
One Of These Days Winter Gardens 01253 292029

BRIGHTON
Lower Dens The Haunt 01273 770 847

BRISTOL
Scroobius Pip Fleece 0117 945 0996

CARDIFF
Sharon Van Etten Glee Club 0870 241 5093

EDINBURGH
The Damned HMV Picture House 0844 847 1740

EXETER
Gentleman's Dub Club Cavern Club 01392 495 370

GLASGOW
Dave Arcari O2 ABC2 0141 204 5151
The Family Rain King Tut's Wah Wah Hut 0141 221 5279
Sebastien Tellier The Arches 0141 565 1000
Squeeze O2 Academy 0870 477 2000
With The Punches Ivory Blacks 0141 221 7871

IPSWICH
Human Junk/Art Of Burning Water Royal Oak 01473 728201

LEEDS
Anaal Nathrakh The Well 0113 2440474
The Other Tribe Cockpit 0113 244 3446
Solko HiFi Club 0113 242 7353

LINCOLN
The Human League Engine Shed 01522 886006

LONDON
Amber States Hoxton Square Bar and Kitchen 020 7613 0709
Blue On Blue/Unmade Bed Power Lunches Arts Café
The Cat Empire O2 Shepherds Bush Empire 0870 771 2000
Ejeca Fabric 020 7336 8898
Fur Book Club 020 7684 8618
InMe Garage 020 7607 1818
Jaya The Cat/Mike TV Underworld 020 7482 1932
Laurie Levine Half Moon 020 7274 2733
The Lone Taxidermist/PoetiCat Windmill 020 8671 0700
The Luyas Birthdays
Native Old Blue Last 020 7613 2478
Norma Waterson Union Chapel 020 7226 1686
Unsung Lilly/Axel Loughrey/The Shoots Fiddlers Elbow 02074853269

MANCHESTER
Beth Orton Royal Northern College Of Music 0161 273 6283
Birds In Row/Moloch/Bastions/Lich The Bay Horse 0161 661 1041
Brand New Heavies HMV Ritz 0161 236 4355
Dawes Ruby Lounge 0161 834 1392
June Tabor Royal Exchange 0161 833 9833
Katherine Jenkins Bridgewater Hall 0161 907 9000
Seal O2 Apollo 0870 401 8000
Subhumans Star & Garter 0161 273 6726

NEWCASTLE
Enter Shikari/Cancer Bats O2 Academy 0870 477 2000

NOTTINGHAM
Thin Lizzy Rock City 08713 100000

SHEFFIELD
Madeon Plug 0114 276 7093

SOUTHAMPTON
Band Of Skulls Guildhall 023 8063 2601
Polly Scattergood Joiners 023 8022 5612

SWANSEA
Blitz Kids Sin City 01792654226

WOLVERHAMPTON
Mostly Autumn Robin 2 01902 497860

YORK
Beans On Toast Fibbers 01904 651 250
The Wave Pictures Basement 01904 612 940

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
December 10

ABERDEEN
The Family Rain The Tunnels 01224 211121

BIRMINGHAM
Admiral Fallow HMV Institute 0844 248 5037

BRIGHTON
Destruction/Suicide Veil Green Door Store 07894 267 053
Foals/Trophy Wife Concorde 2 01273 673 311
Harmony Glen Latest Music Bar 01273 687 171
Mutually Assured Destruction Prince Albert 01273 730 499
Status Quo/Bonnie Tyler/Eddie And The Hot Rods Centre 0870 900 9100

BRISTOL
The Hives O2 Academy 0870 477 2000
Lower Dens Louisiana 0117 926 5978
Patrick Wolf St George's Hall 0117 923 0359
The Rasmus Thekla 08713 100000
Sebastien Tellier Fleece 0117 945 0996

CARDIFF
Electric Six Glee Club 0870 241 5093

DUMFRIES
Glasvegas Venue 01387 267894

GLASGOW
Enter Shikari/Cancer Bats Barrowlands 0141 552 4601
Madness SECC 0141 248 3000

GUILDFORD
The Escapists Boileroom 01483 539 539

LEEDS
The xx O2 Academy 0870 477 2000
June Tabor Town Hall 0113 234 8080

LEICESTER
Despite My Deepest Fear Soundhouse 07830 425555

LIVERPOOL
Florence + The Machine/Haim Echo Arena 0844 8000 400
Maddy Prior & The Carnival Band St George's Hall 01922 615754
Squeeze Philharmonic Hall 0871 230 1094

LONDON
Allah-Las Shacklewell Arms 020 7249 0810
The Cat Empire O2 Shepherds Bush Empire 0870 771 2000
Christopher Owens St Giles In The Fields 020 7240 2532
The Computers Old Blue Last 020 7613 2478
Katatonia/Alcest/Junius O2 Academy Islington 0870 477 2000
Katherine Jenkins Royal Albert Hall 020 7589 8212
Kostis Kilymis Power Lunches Arts Café
MURS/Fashawn Cargo 0207 749 7840
No Ceremony St Pancras Old Church
Piff Gang/Darq E Freaker Birthdays
Rudi Zygadlo Sebright Arms 020 7729 0937
The Singing Adams Vortex Jazz Club 020 7254 6516
Stars Of The Lid St John At Hackney Church 020 8985 5374
Stealing Sheep Bush Hall 020 8222 6955
Stone Sour O2 Academy Brixton 0870 477 2000
You Love Her Coz She's Dead Kings Place 020 7520 1485

MANCHESTER
Art Of Burning Water The Bay Horse 0161 661 1041
Denis Jones/Jason Singh/Jake Mattison Band On The Wall 0161 832 6625
Mumford & Sons/Dawes/Post War Years Arena
My Brightest Diamond Islington Mill 0871 230 1094
Paul Lewis Royal Northern College Of Music 0161 273 6283
Rich Robinson Sound Control 0161 236 0340

NORWICH
Rancid UEA 01603 505401

OXFORD
Aynsley Lister Jericho Tavern 01865 311 775

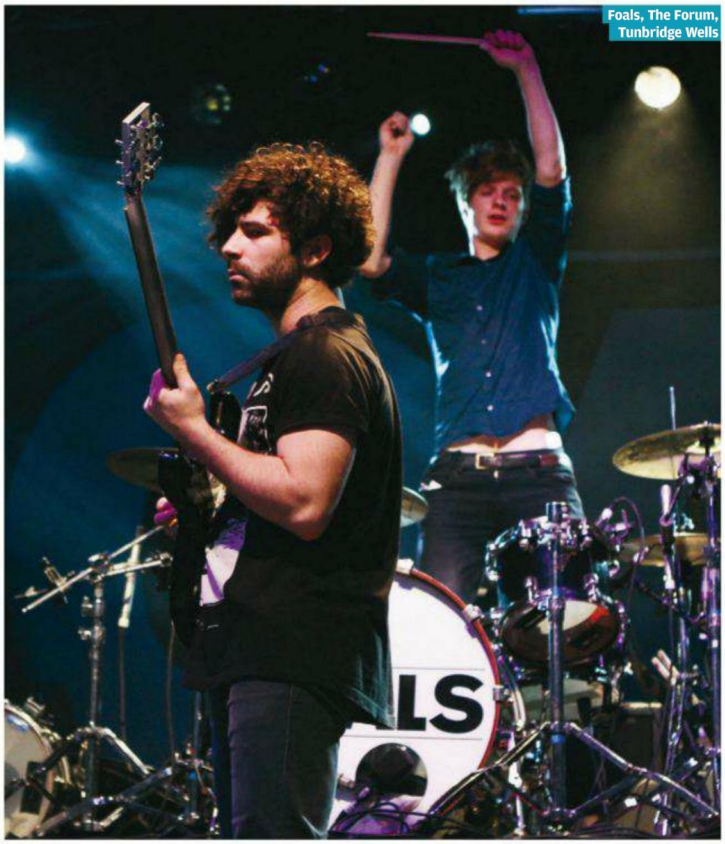
SHEFFIELD
Rolo Tomassi Harley 0114 275 2288
Subhumans Corporation 0114 276 0262

SOUTHAMPTON
Lost Boys Avondale House 023 8022 3405

YORK
Native Stereo 01904 612237
Saint Etienne/Scritti Politti Fibbers 01904 651 250
Simian Ghost Basement 01904 612 940

The Hives, O2 Academy, Bristol

TUESDAY
December 11


Foals, The Forum, Tunbridge Wells

BIRMINGHAM
Famous Class The Ballroom 0121 448 0797
The Hives O2 Academy 0870 477 2000
One Sixth Of Tommy O2 Academy 3 0870 477 2000
The Rasmus O2 Academy 2 0870 477 2000
Stooshe HMV Institute (Library) 0844 248 5037
Thin Lizzy HMV Institute 0844 248 5037

BOURNEMOUTH
Rancid O2 Academy 0870 477 2000

BRIGHTON
Allah-Las The Hope 01273 723 568
Electric Six Concorde 2 01273 673 311
Madeon Coalition 01273726858
Speech Debelle The Haunt 01273 770 847

BRISTOL
Blitz Kids Croft (Main Room) 0117 987 4144

CARDIFF
Beth Orton Glee Club 0870 241 5093
Hark/The Death Of Her Money The Full Moon
Natives Clwb Ifor Bach 029 2023 2199

EDINBURGH
The Family Rain Electric Circus 0131 226 4224
Saint Etienne/Scritti Politti Liquid Room 0131 225 2564

GATESHEAD
Ben Ottewell Sage Arena 0870 703 4555

GLASGOW
Enter Shikari/Cancer Bats Barrowlands 0141 552 4601
Natalie Duncan Oran Mor 0141 552 9224

GUILDFORD
The Adamski Kid Boileroom 01483 539 539

LEEDS
Little Angels O2 Academy 0870 477 2000
Lower Dens Brudenell Social Club 0113 243 5866
Native The Well 0113 2440474

LIVERPOOL
Shane Beales Zanzibar 0151 707 0633
The Sunpilots Lomax 0151 236 4443

LONDON
Allo Darlin'/Joe Gideon & The Shark/Woodpigeon Cargo 0207 749 7840
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Clime Power Lunches Arts Café
Harbour Old Blue Last 020 7613 2478
Her Name Is Calla/Midas Fall 93 Feet East 020 7247 6095
Mumford & Sons/Dawes/Post War Years O2 0870 701 4444
My Brightest Diamond Bush Hall 020 8222 6955
Polly Scattergood Madame Jojo's 020 7734 2473
The Popguns The Lexington 020 7837 5387
Sinkane Sebright Arms 020 7729 0937
Stone Sour O2 Academy Brixton 0870 477 2000
Treetop Flyers Windmill 020 8671 0700
Virus/Vulture Industries/Krakow/Mondvolland Underworld 020 7482 1932
Wye Oak Scala 020 7833 2022

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The Black Keys/The Maccabees Arena
Katatonia/Alcest/Junius Academy 3 0161 832 1111
Lemar HMV Ritz 0161 236 4355
Rufus Wainwright O2 Apollo 0870 401 8000
Seasfire Soup Kitchen 0161 236 5100

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Hooded Fang Cluny 2 0191 230 4474
Jaya The Cat Trillians 0191 232 1619

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The Human League UEA 01603 505401

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Ellie Goulding Rock City 08713 100000
Epica Rescue Rooms 0115 958 8484
The Overtones Royal Concert Hall 0115 948 2626

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Admiral Fallow/Olympic Swimmers Jericho Tavern 01865 311 775

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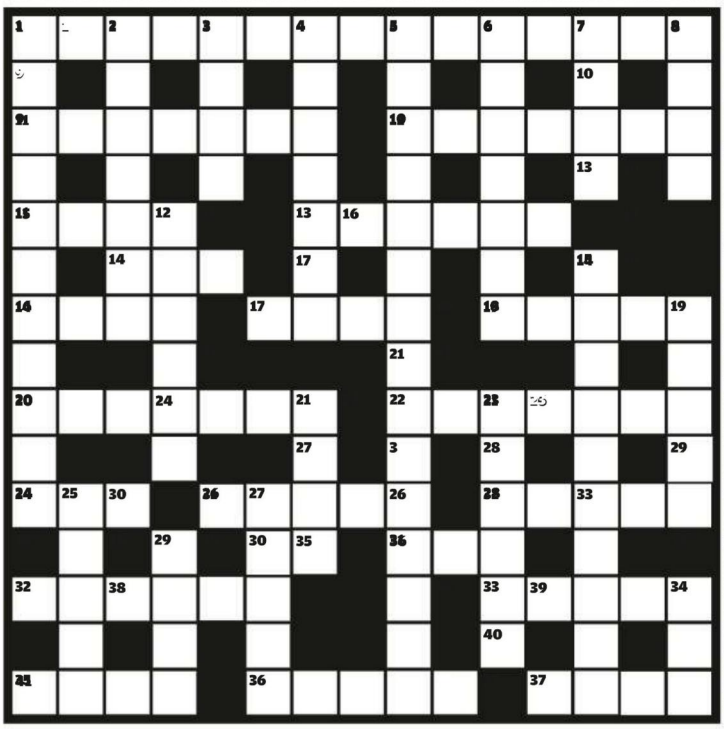

CLUES ACROSS

1 Roll away your stone from the cave. I hate the dark (5-2-3-5)
9 Discover a put-down on 'Your Sister' (7)
10 *"I had to phone someone so I picked on you"*, 1972 (7)
11+12D It's a Blur for her from up there (4-2-4)
13 (See 3 down)
14 (See 16 across)
16+19D+14A *"I've looked at life from ___ ___ ___/ From win and lose and still somehow/It's life's illusions I recall"*, Joni Mitchell (4-5-3)
17 A bit of crappy rock from Kings Of Leon (4)
18+36A Living here is a total pane in The Post War Years (5-5)
20 (See 32 across)
22 In short the editor had the intention of getting this Larrikin Love single (7)
24 While the sun was shining, he was made up as a member of Culture Club (3)
26 Greetings to The Beloved (5)
28 (See 8 down)
30 Another name that we can call Paul Simon (2)
31+7D An Echo And The Bunnymen single to play when not at work (3-4)
32+20A In addition to first place this Neil Young album was also awarded second (6-3-4)
33 Frankie Goes To Hollywood while Rex goes around LA (5)
35 (See 37 across)
36 (See 18 across)
37+35A Mr L Cable wrongly named as being the true identity of Marky Ramone (4-4)

CLUES DOWN

1 Feel Bach is a strange choice of music for Django Django (5-1-5)
2 *"They would not listen, they did not know how/ Perhaps they'll listen now"*, 1972 (7)
3+13A *"But you know I think I recognise your face, but I've never seen you before"*, 1995 (4-4-2)
4 Wings helping Lenny Kravitz to take off in 1999 (3-4)
5 A question of whether you're going to end up on The Streets (3-2-4-2-4)
6 AFI weren't staying to complete 'The _____ Song Pt 2' (7)
7 (See 31 across)
8+28A Katie White and Jules De Martino collectively (4-5)
12 (See 11 across)
15 It's an aural mixture on albums by The Gutter Twins and Wedding Present (10)
19 (See 16 across)
21 *"You will carry on until you're dead and you drop/ You over did it ___"*, The Courteeners (4)
23 Roger ____, original bassist with Pink Floyd (6)
25 How Pearl Jam were in 1992 and POD were in 2002 (5)
27 *"I miss the ____ so much, I miss my wife"*, from Elton John's 'Rocket Man' (5)
29 Live comeback from Interpol (4)
34 Their fruitful career includes 'Oranges & Lemons' and 'Apple Venus' (3)

NOVEMBER 3 ANSWERS

ACROSS
1 I Always Knew, 7+22D Tom Smith, 9 Old Pine, 10 Walkmen, 11 No Surprises, 12 Worry, 13+25D You Talk, 14 Nirvana, 20 Sparks, 27 Gish, 28 Strangelove, 29 Oh No, 31 Animals, 32 Flux

DOWN
1 I Found You, 2 Lady Soul, 3 Am I Wrong, 4+23A Sheer Heart Attack, 5+7D Now Is Tomorrow, 6 Wild Swans, 8 Monkey Wrench, 15+18A Rip It Up, 16+17A Air War, 19 Preston, 21 Orgasm, 24 Angel, 26+22A Civil Sin, 29 Ox, 30 OK

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, December 11, 2012, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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COLLECTORS' CORNER

THE KILLERS

Here are the music gems that no fan of Flowers and the boys should be without

PIETER M VAN HATTEM

THE KILLERS DEMO (2002)

The four-track demo that got the band their first attention was recorded in 2001 and given away at shows the following year. At this point, drummer Ronnie Vannucci and bassist Mark Stoermer from the 'classic' line-up had yet to join the band, while future guitarist Dave Keuning played bass on a couple of tracks.

Need To Know: Two of the songs featured would later be re-recorded by the band when they got signed, including the worldwide breakthrough hit 'Mr Brightside'.

A GREAT BIG SLED (2006)

The Killers have recorded quite a few Christmas singles over the years. This one was produced by Brit Alan Moulder, who had previously worked with the likes of Nine Inch Nails, Depeche Mode and My Bloody Valentine. He roped in his wife – former Curve frontwoman Toni Halliday – to sing backing vocals. All proceeds went to Bono's RED campaign.

Need To Know: The Killers' 2008 Christmas effort 'Joseph, Better You Than Me' featured guest appearances from Elton John and Neil Tennant.

TRANQUILIZE (2007)

A one-off single from the band while they were between albums, the track features a guest appearance from venerable rock legend Lou Reed, who also makes an appearance in the accompanying promo video. The track, which was also made available on the group's 2008 odds and sods compilation 'Sawdust', has become a regular fixture in their live sets.

Need To Know: The song won Best Alternative/Indie Track at the inaugural US version of the NME Awards back in 2007.

BRANDON FLOWERS – FLAMINGO (2010)

When The Killers went on indefinite hiatus at the end of the last decade, it wasn't long before frontman Brandon Flowers resurfaced with his debut solo album, helped in his efforts by three heavyweight producers in Daniel Lanois, Stuart Price and Brendan O'Brien, while Jenny Lewis duets with him on the song 'Hard Enough'.

Need To Know: The album was named after Flamingo Road in Flowers' native Las Vegas, a place where many big moments in his life have occurred.

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OUT WEDNESDAY DECEMBER 12

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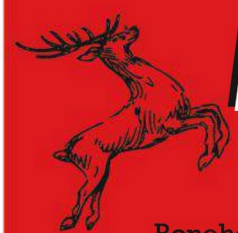

HOW TO PARTY, OASIS STYLE!

Bonehead takes us to the pub, Liam imparts his Yuletide wisdom

"I have a wool allergy so I don't wear Christmas jumpers."
Mistletoe and whining with Jack Whitehall

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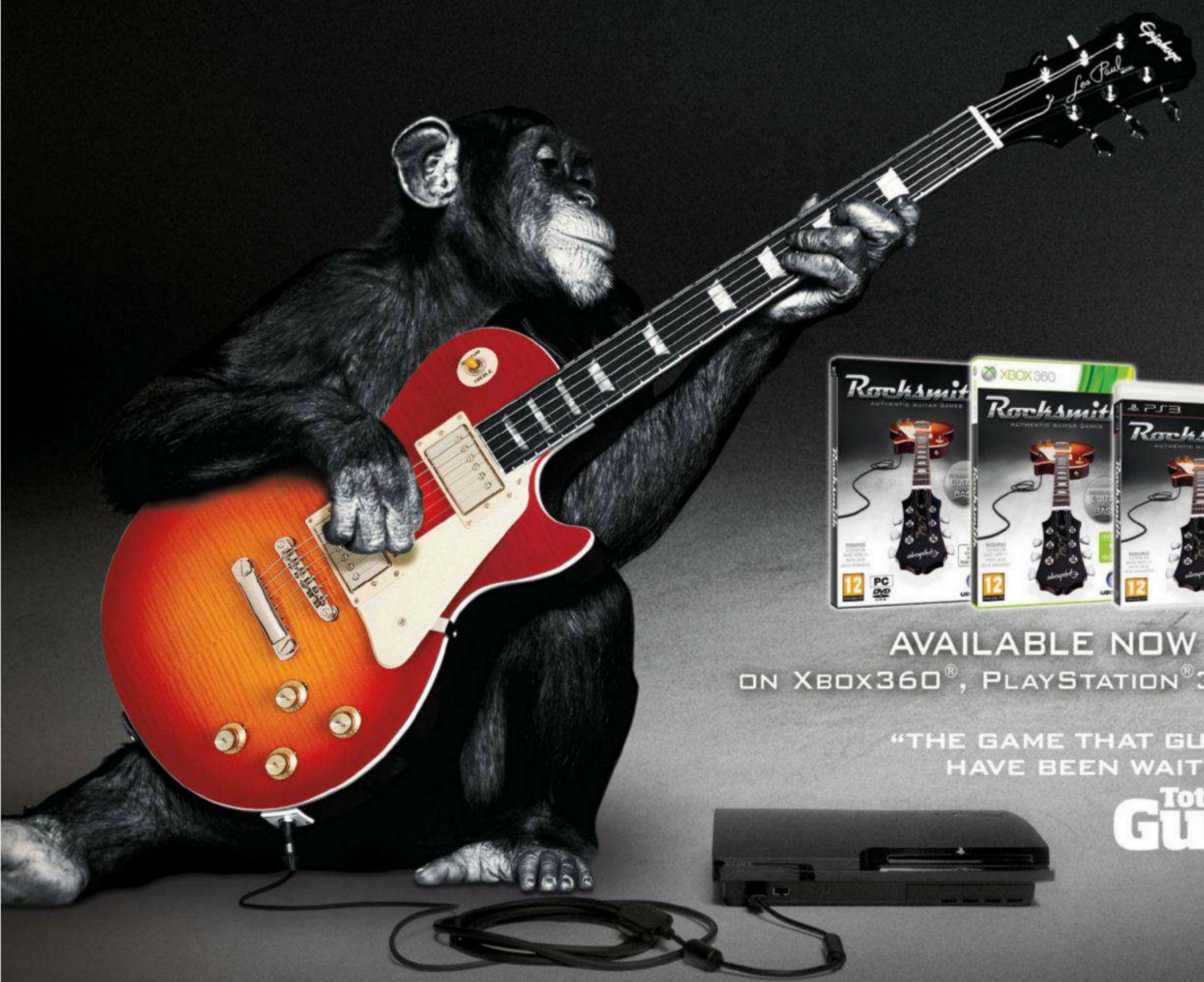

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